VISIT…

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SLAP STYLE TECHNIQUES 4 BASS

by BEAVER FELTON

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About The Author

BEAVER FELTON

CREDENTIALS:

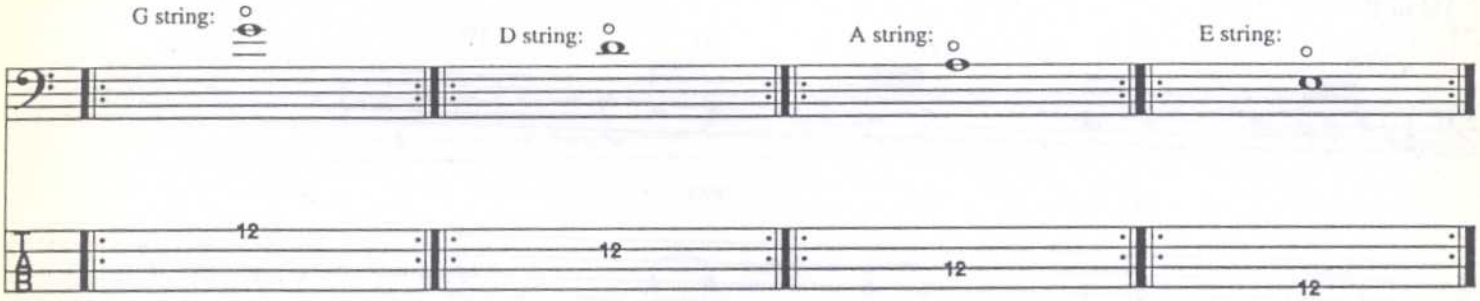
- Playing experience since age 13
- Recording experience since age 19
- Instructing experience since age 19
- Featured in Guitar Player Magazine - August '85 "Spotlight" Column
- Featured in Monitor Magazine - Winter '86-'87 issue
- Formerly involved in clinics for Hamer Basses, GHS Strings, Mutron Effects and Peavey Basses and Amps
- Endorsee for: Peavey Basses, Ibanez Basses, Guild and Ashbory Basses, GHS Strings, EMG Pickups, Alesis Midi-verb II, Kleen Axe, Hipshot D Tuner, Kahler Tremolo, The Guitar Glove & Strap, ART Effects, Carvin Basses & Amps
- Bass instructional columnist for Monitor Magazine
- Bass instructional columnist for First Bass Magazine
- Bass instructional columnist for Guitar School Magazine
- Received outstanding review in Guitar World Magazine
- Received outstanding review in Fachblatt Musik Magazin (West Germany)
- Finalist in Guitar Player World-Wide Sound Page Solo Contest
- HOT LICKS video instructor and clinician
- SUPERCHOPS 4 BASS instructor and clinician
- METAL METHOD instructor
- HAL LEONARD instructor/author
- Official NAMM show demonstrator for ART Effects

WHAT THE PROS SAY ABOUT SUPERCHOPS 4 BASS:

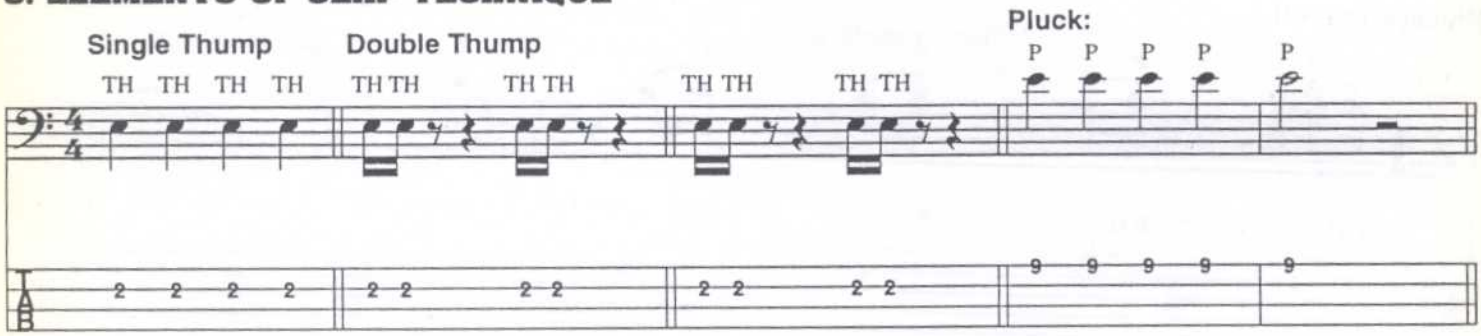
- **DAVE LARUE (STEVE MORSE BAND)** - "For me these tapes are a great source of new ideas. Well laid out and easy to understand, even the intermediate lessons provide a good month's worth of work."
- **RANDY COVEN** - "The guy doesn't stop. He's mastered just about every technique. Most important is that he is a great teacher. And that's good for you. Check it out. I did!"
- **WILL LEE** (David Letterman) - "Beaver is a truly gifted player who, through his clear-cut teaching manner, gives generously from his fingertips to yours. I bought the entire series."
- **KENNY AARONSON** (Billy Idol, Bob Dylan, Rick Derringer, Brian Setzer) - "The SUPERCHOPS 4 BASS series contains useful and clearly explained info which will definitely improve your technique and add some real fire to your playing."

2. TUNING

Using harmonics on 12th fret
"o" Denotes a harmonic: Articulate by lightly touching string, without fretting, above fret and pluck with right hand

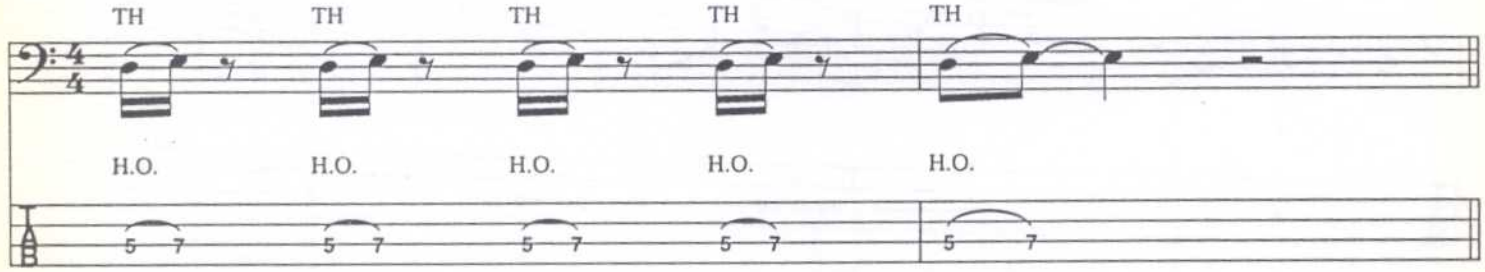


3. ELEMENTS OF SLAP TECHNIQUE

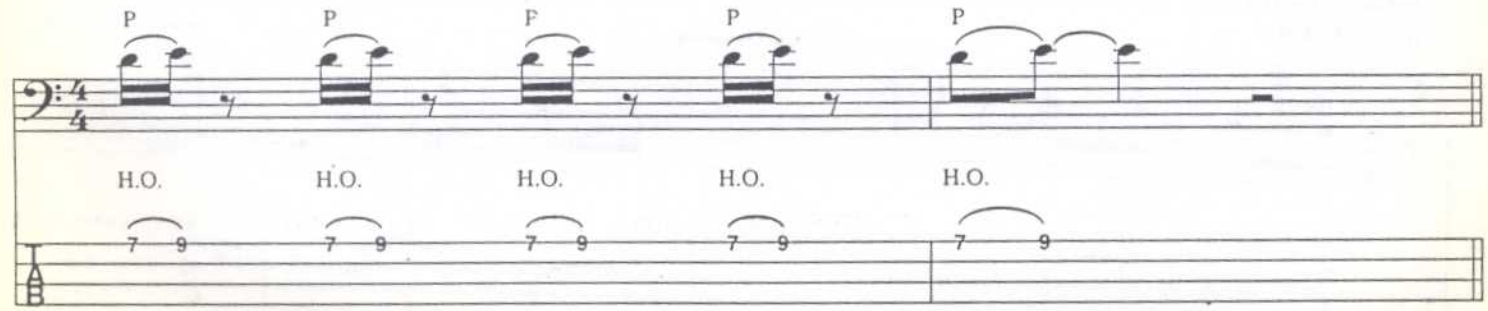


Thumped Hammer-on

Hammer-ons will normally be two or more notes, the second note ascending from the first. Only the first note is thumped or plucked, as indicated by the slur with TH or P

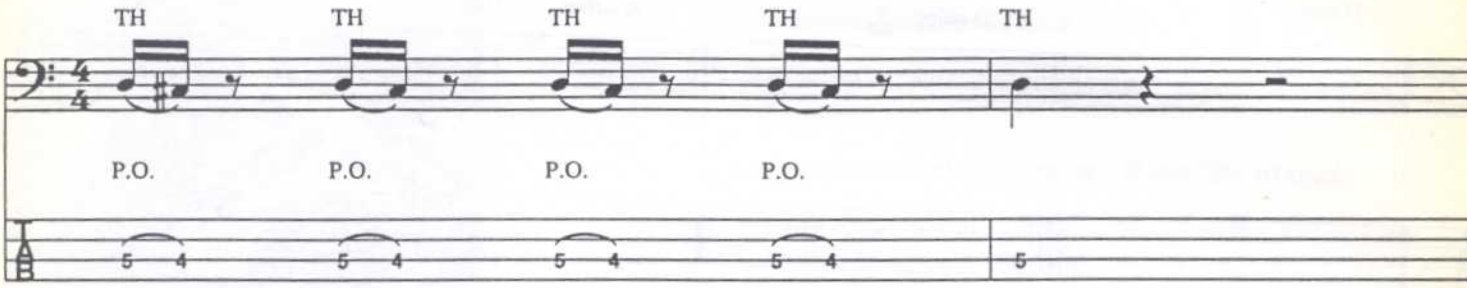


Plucked Hammer-on

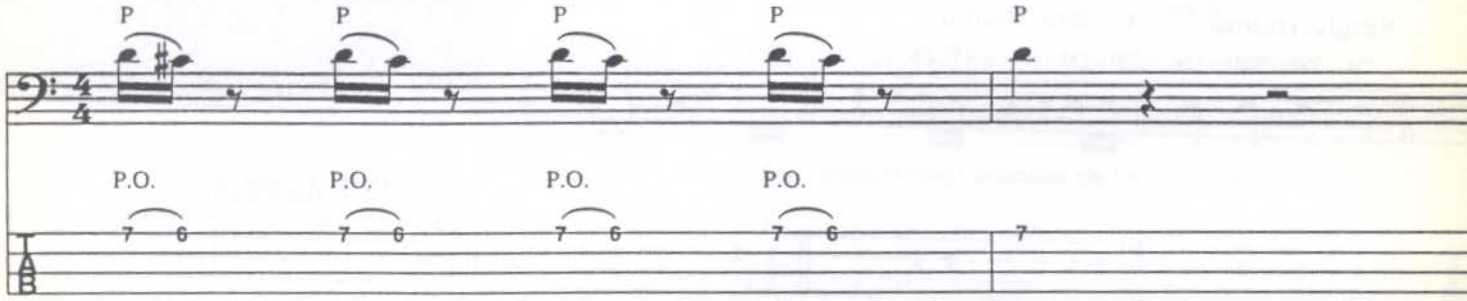


Thumped Pull-off

Pull-offs will normally be two or more notes. The second note descending from the first. Only the first note is thumped or pulled, as indicated by the slur with TH or P

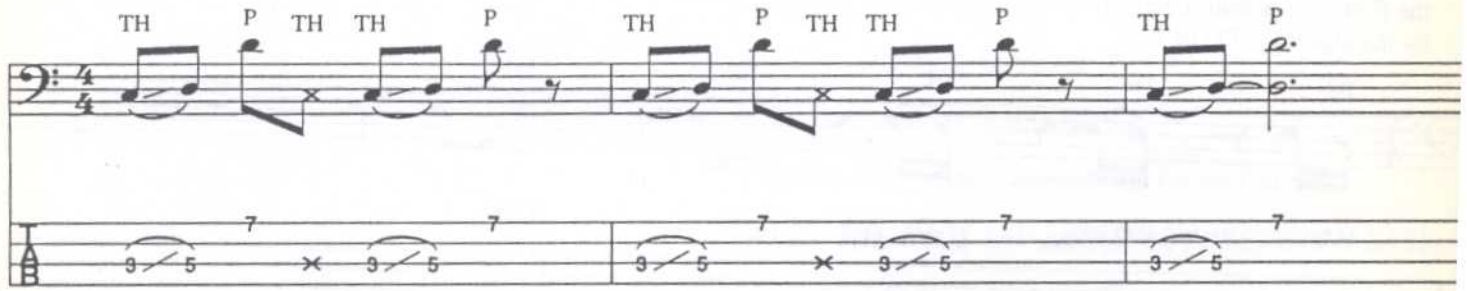


Plucked Pull-off



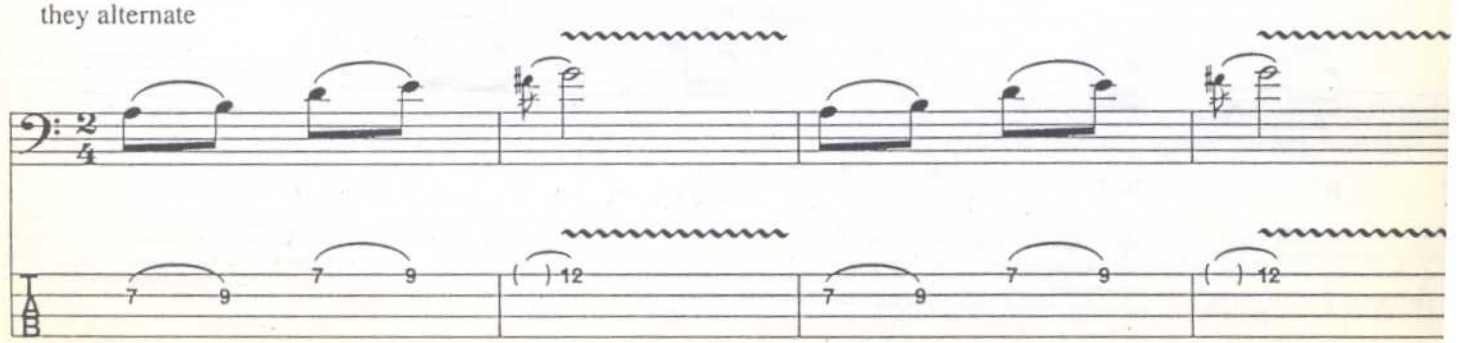
Slur or Slide

Articulate only 1st note, allowing this note to sustain, slide into next note



Vibrato:

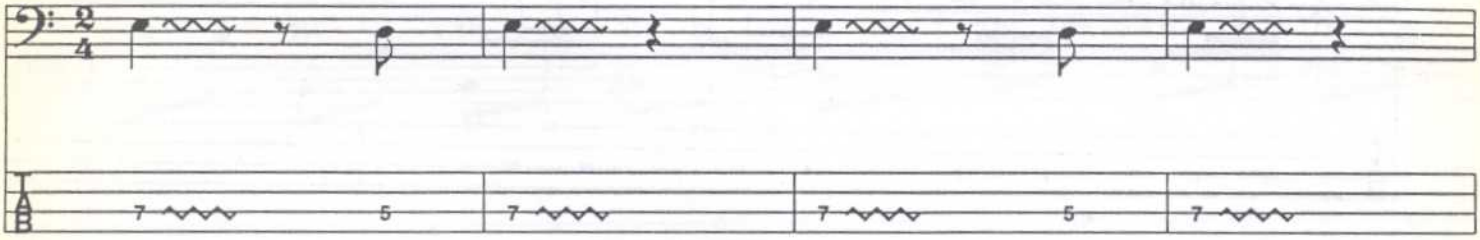
First type - Using 3rd or 4th finger, sliding quickly back and forth between two or three frets to sustain both notes as they alternate



Vibrato

2nd type

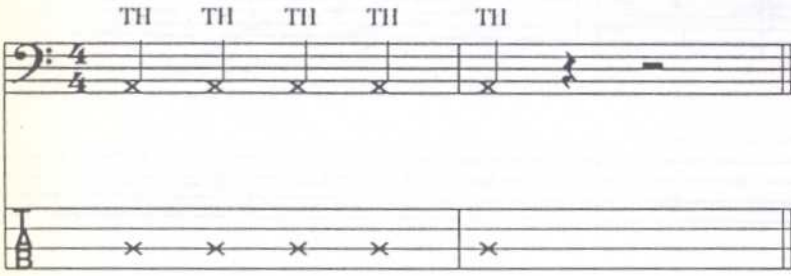
Finger Vibrato - Pushing and pulling string rapidly across fret to vary the pitch slightly up and down rapidly



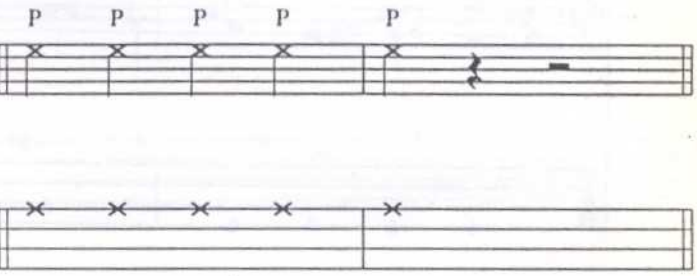
Percussive, Choked or Muted Note

Left hand dampens or chokes the string indicated. Usually in the same position as the fretted notes surrounding the choked note, however only the string being choked will be indicated

I Muted Thump

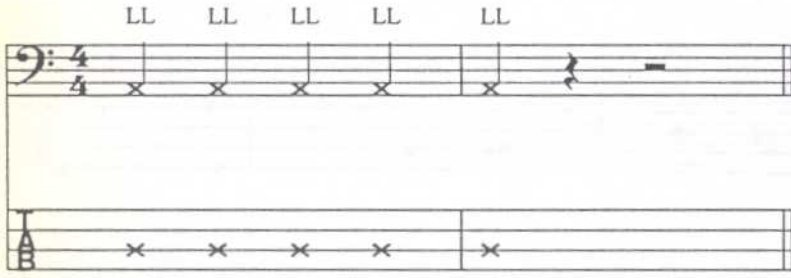


II Muted Pluck



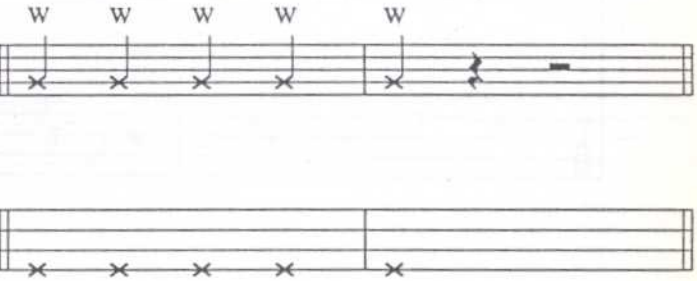
III Left Hand Choke

Hammer-on with fingers of left hand

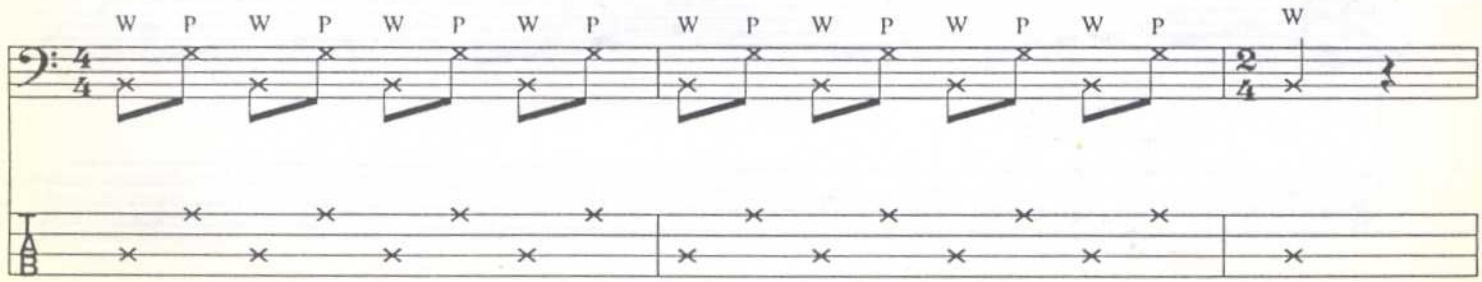


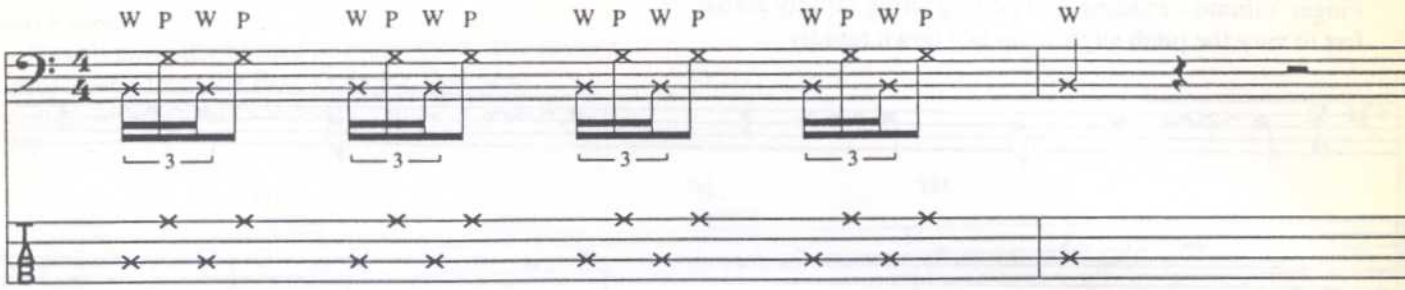
IV Wrist or Palm Mute -

Similar to left hand choke, but articulated with right hand wrist or palm instead of fingers. Usually in a rapid or advanced technique



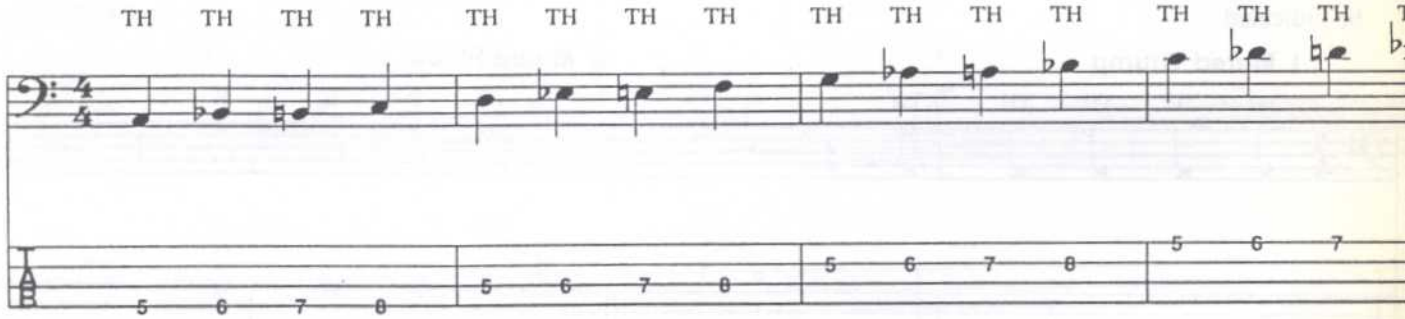
Example of Alternating Muted Pluck and Wrist or Palm Mute

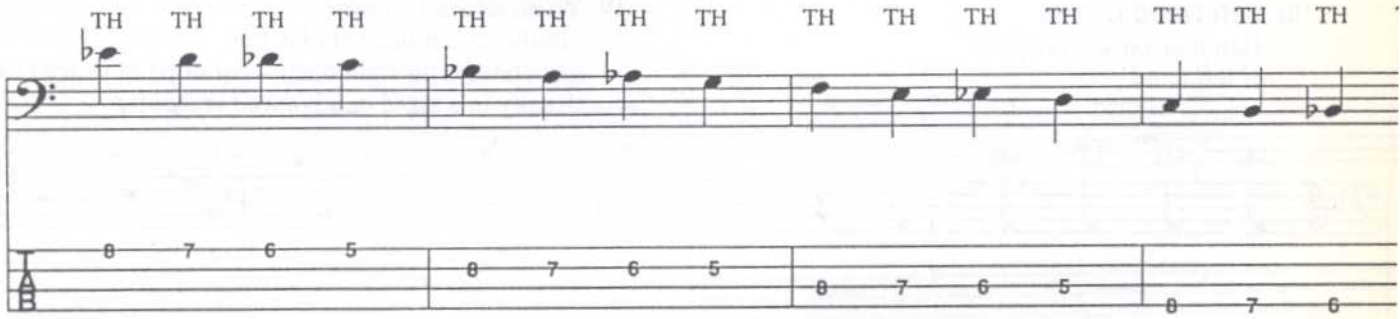




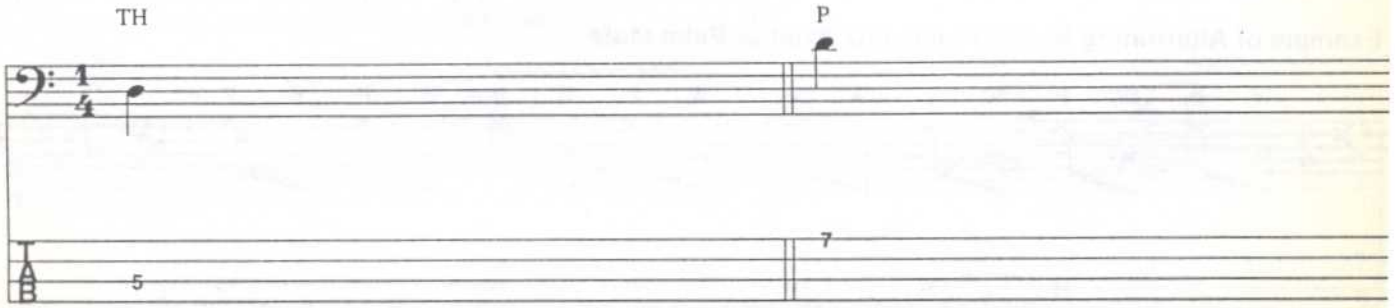
4. 4 BY 4 EXERCISE

Thumping only, dampen strings not being played

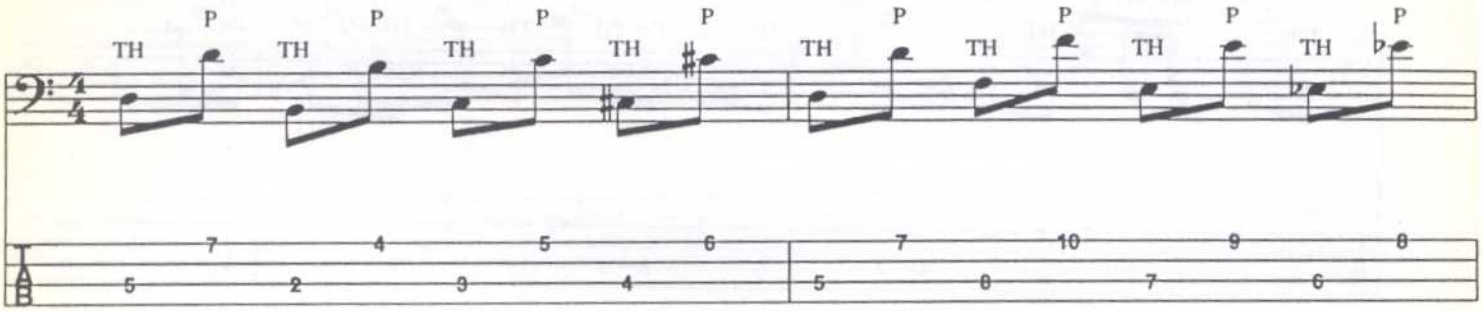


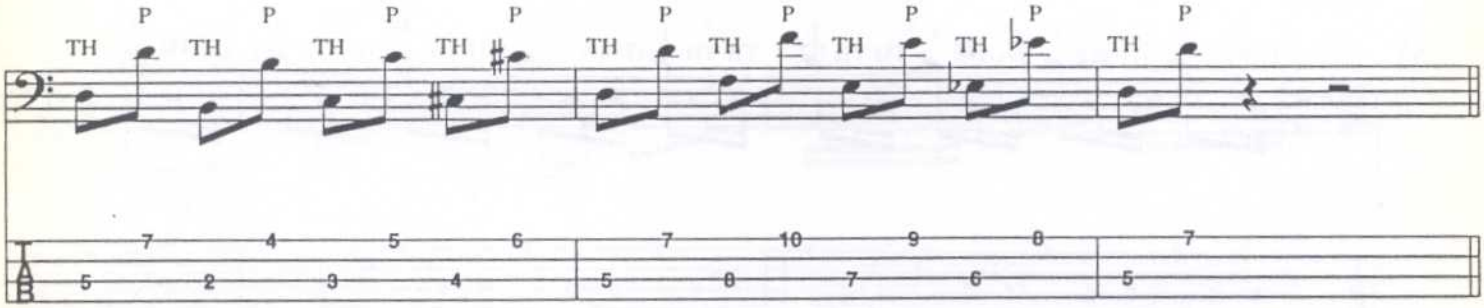


Octave Explanation

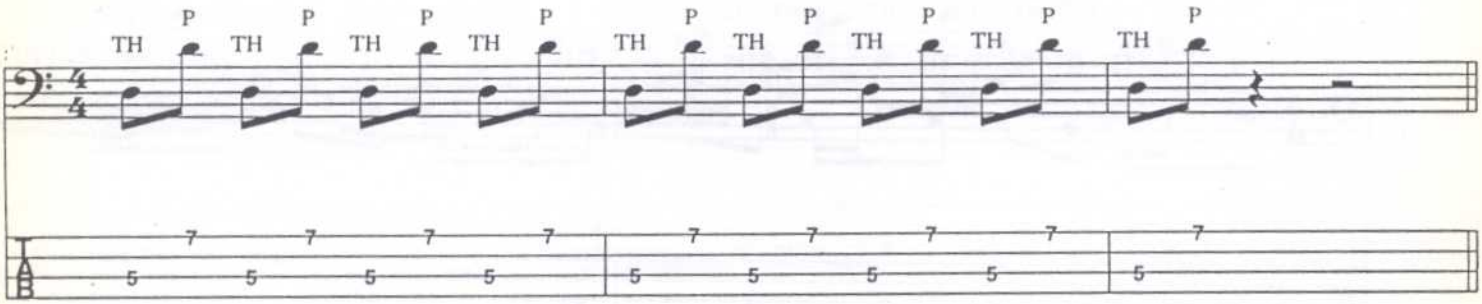


5. DISCO LICKS

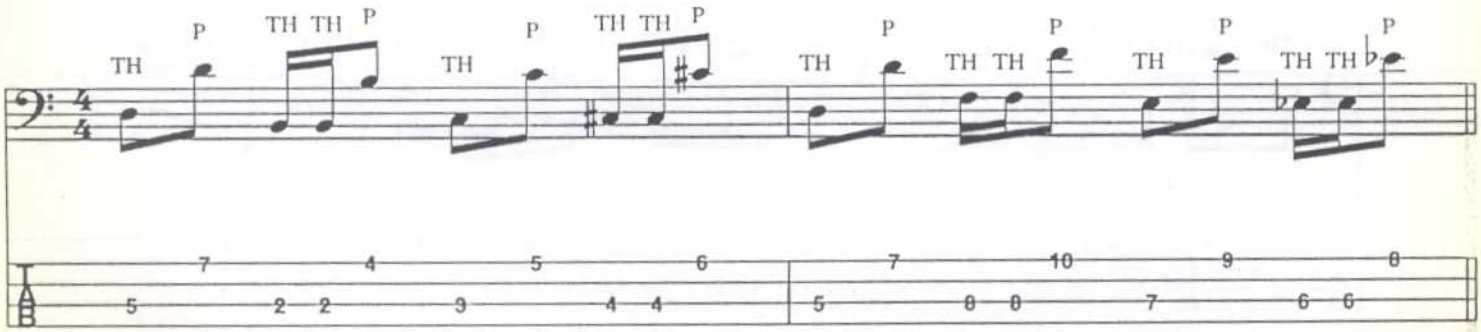




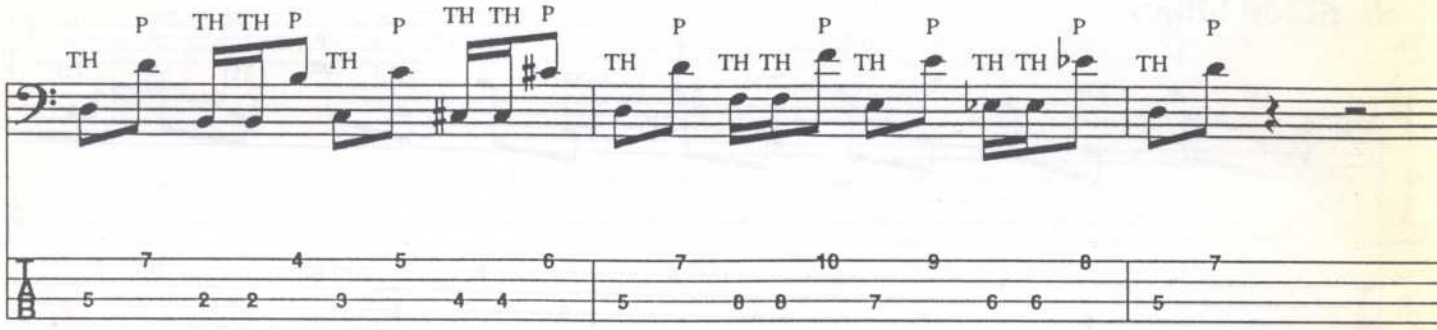
Right Hand Exercise



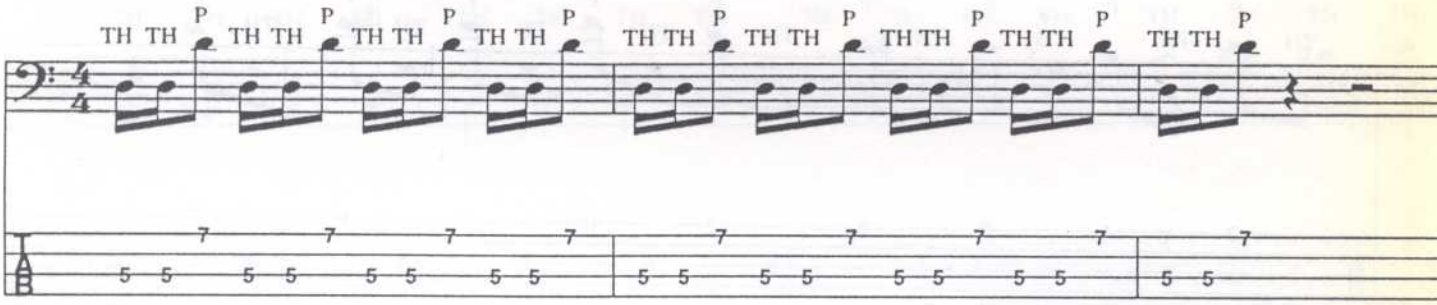
Disco Lick with Double Thumps



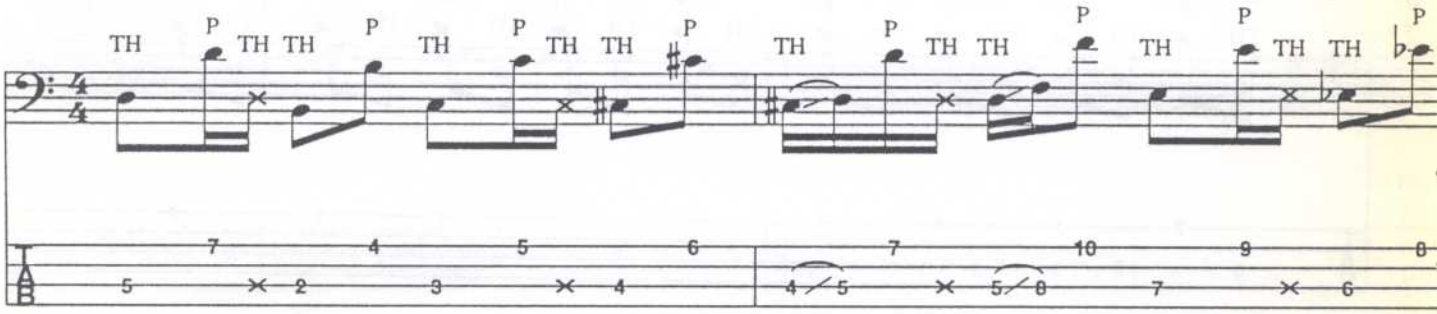
Disco - Double Thump (continued)

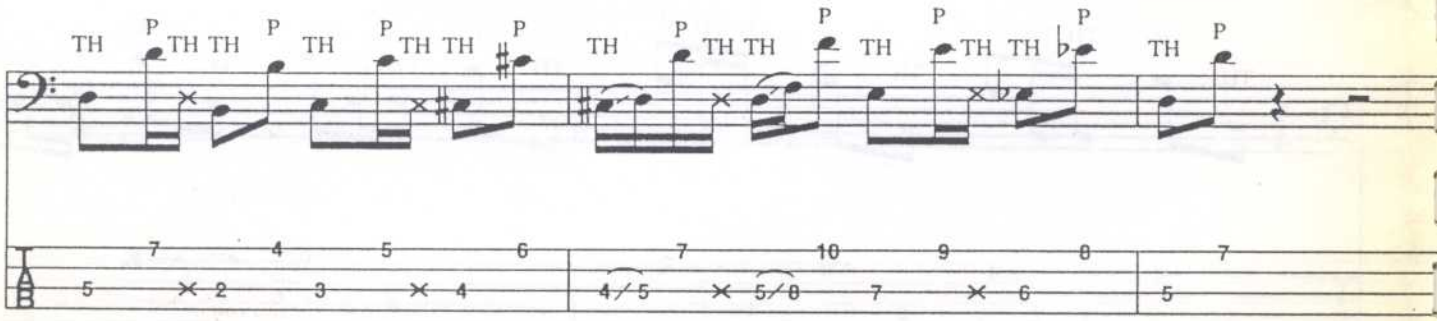


Right Hand Exercise: Double Thump

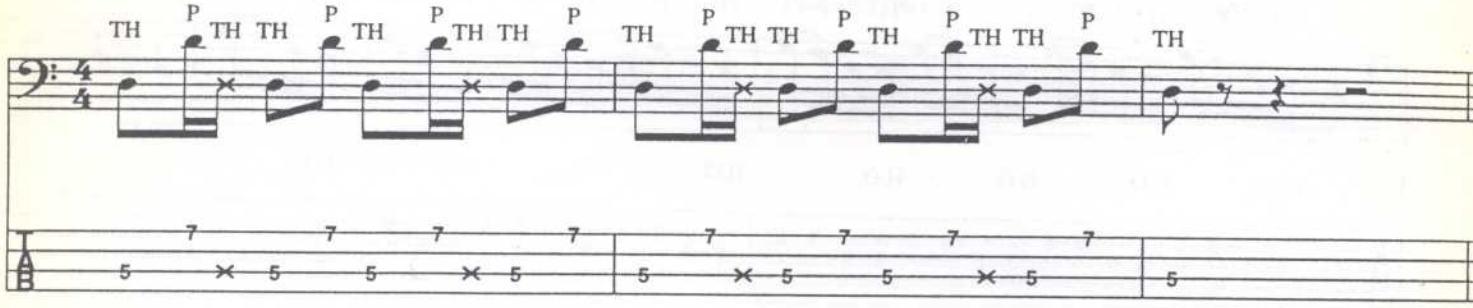


Disco with Double Thumps, Slurs and Choked Notes

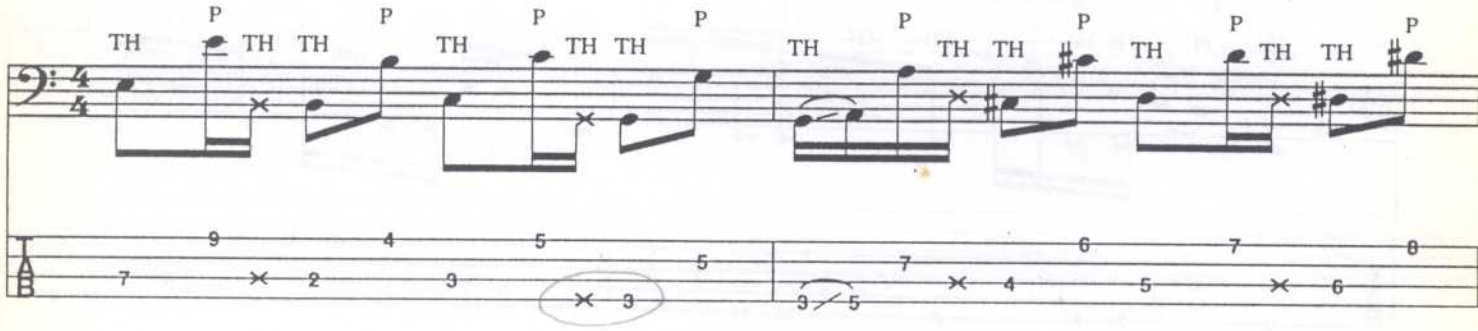


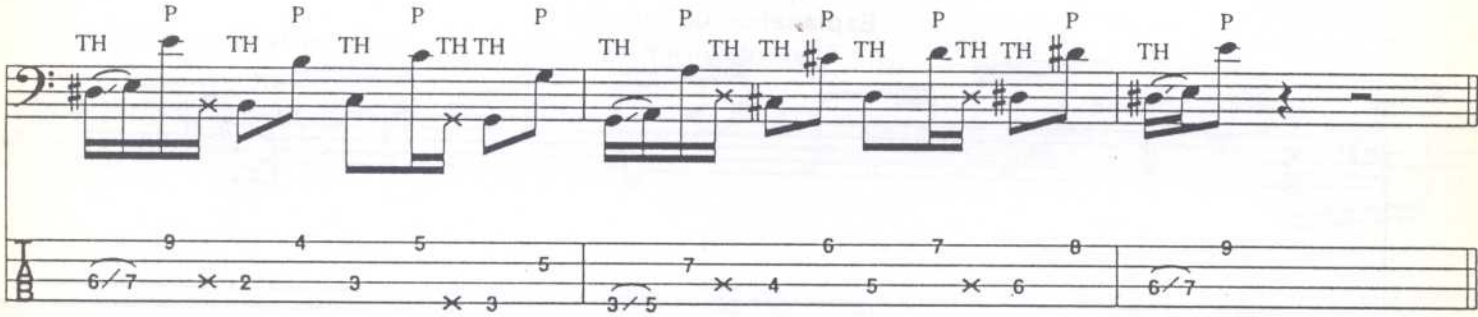


6. OCTAVE PATTERN 1

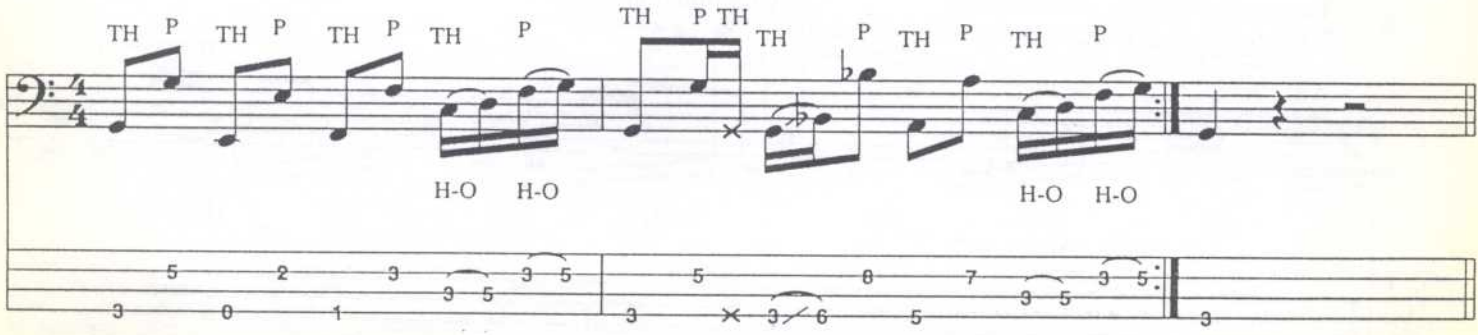


7. OCTAVE PATTERN 2





8. THUMPED AND PLUCKED HAMMER-ONS



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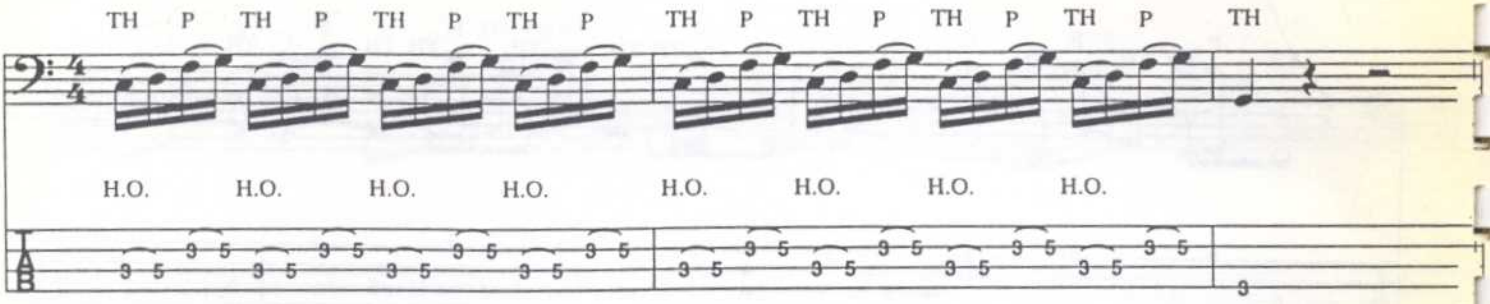
y 2-4

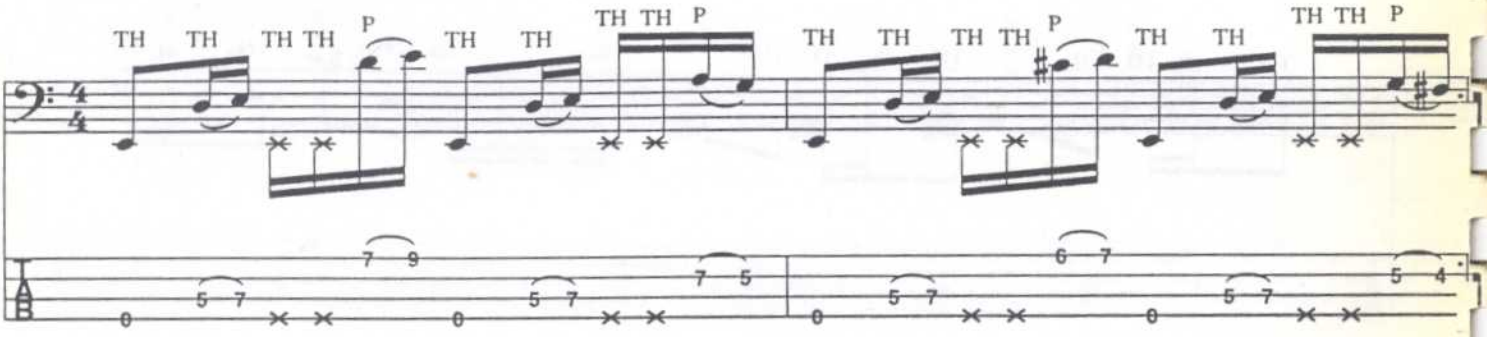
Right Hand Exercise



E minor

9. E MINOR PATTERN I

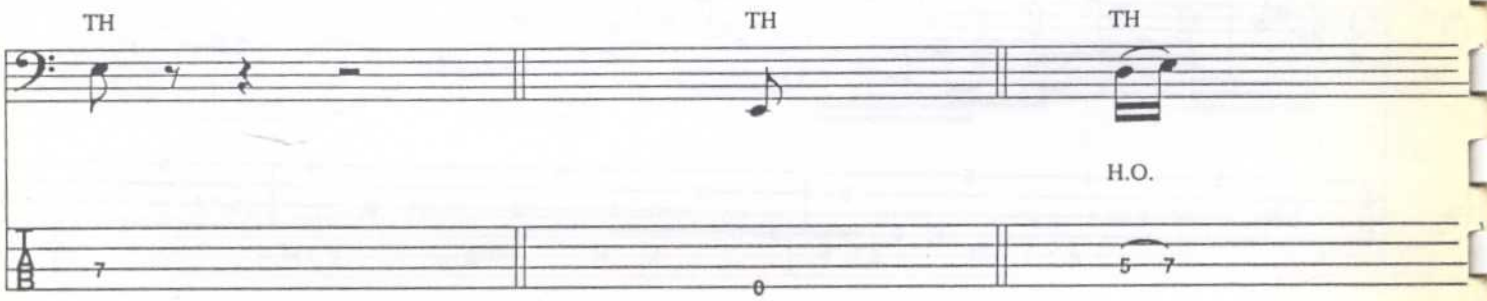
Hammer-ons and Pull-offs, Plucks and Thumps



Explanation of Pattern:

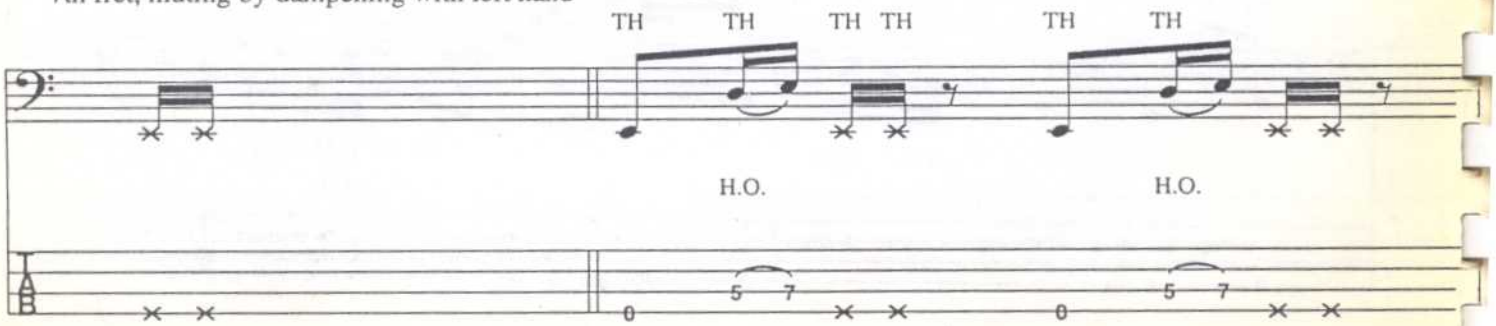
Start with thump on low E string

Thumped hammer-on, 5th-7th fret A stri



Two muted thumps over E string.
7th fret, muting by dampening with left hand

Combination:



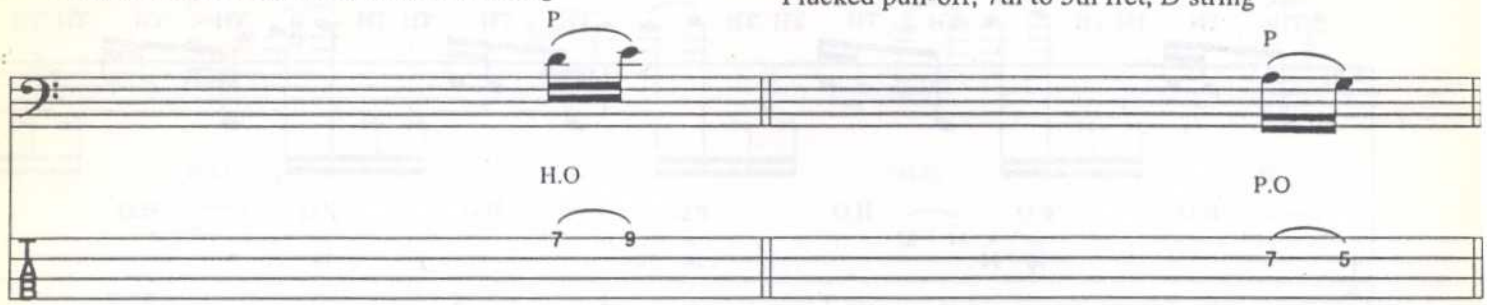
Slap it: Page 8 y 9.-

Explanation (continued)

Variations:

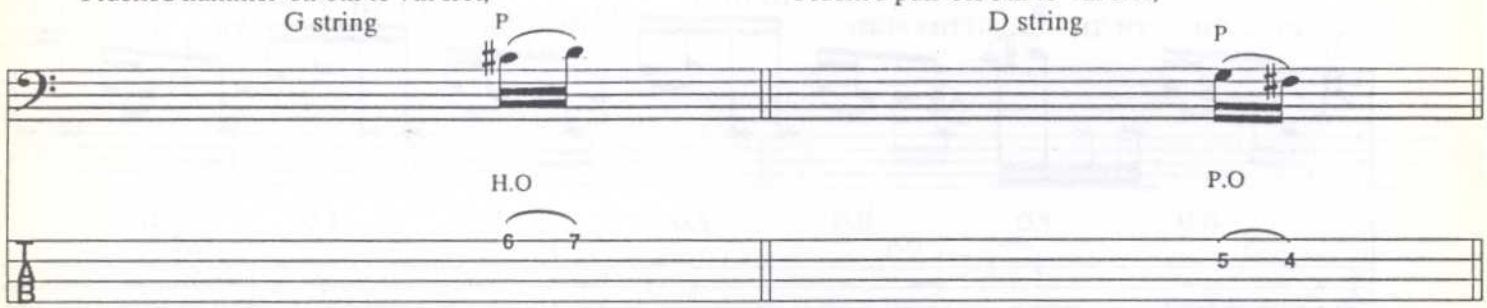
Plucked hammer-on 7th to 9th fret, G string

Plucked pull-off, 7th to 5th fret, D string

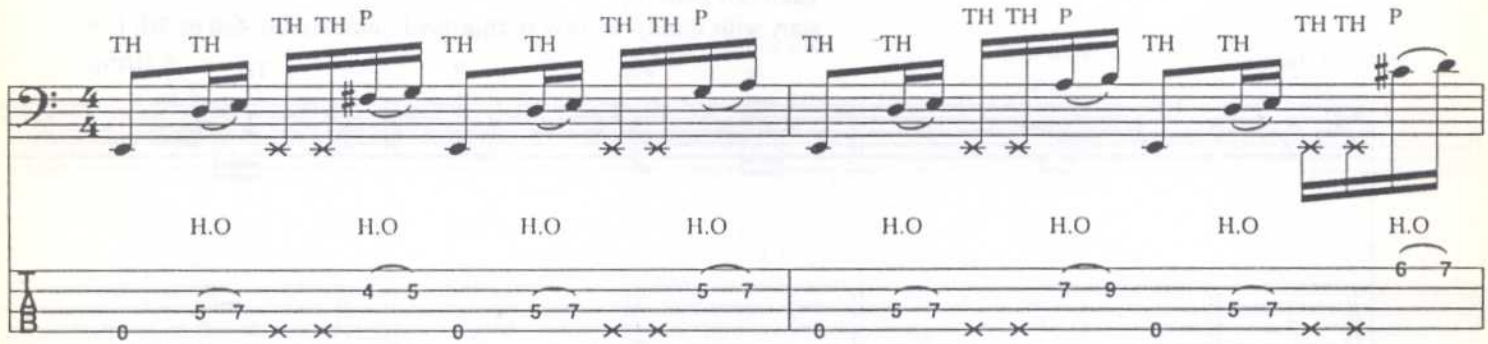


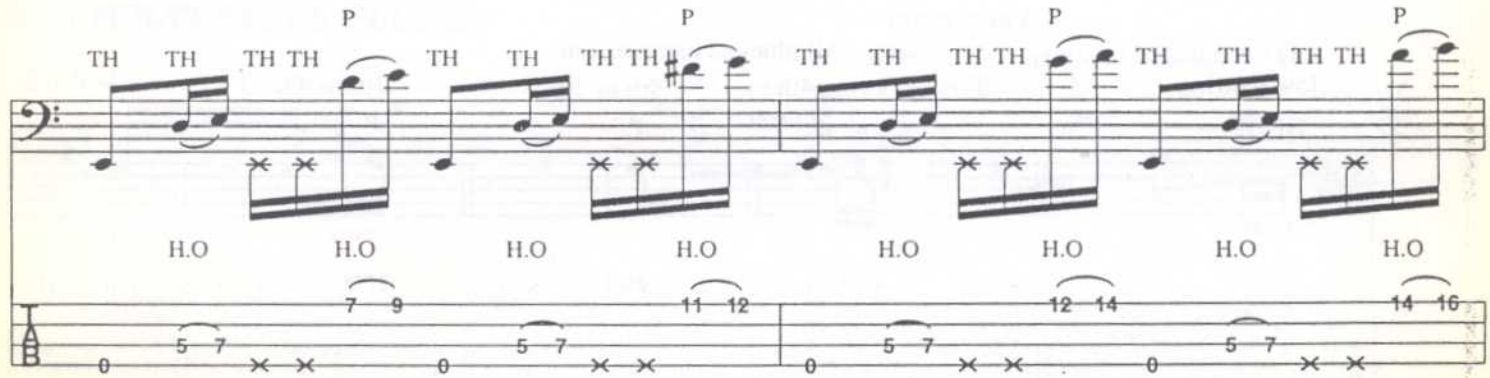
Plucked hammer-on 6th to 7th fret, G string

Plucked pull-off 5th to 4th fret, D string

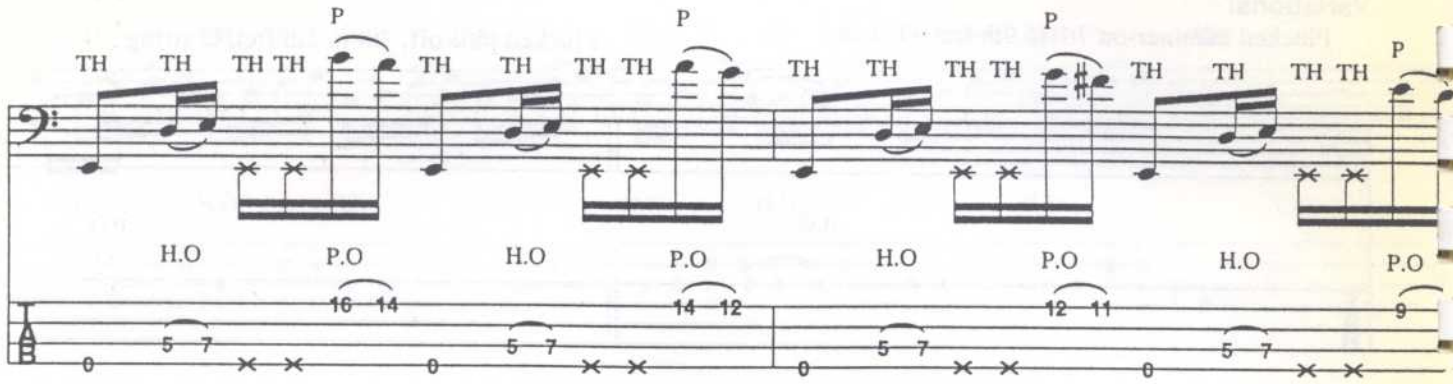


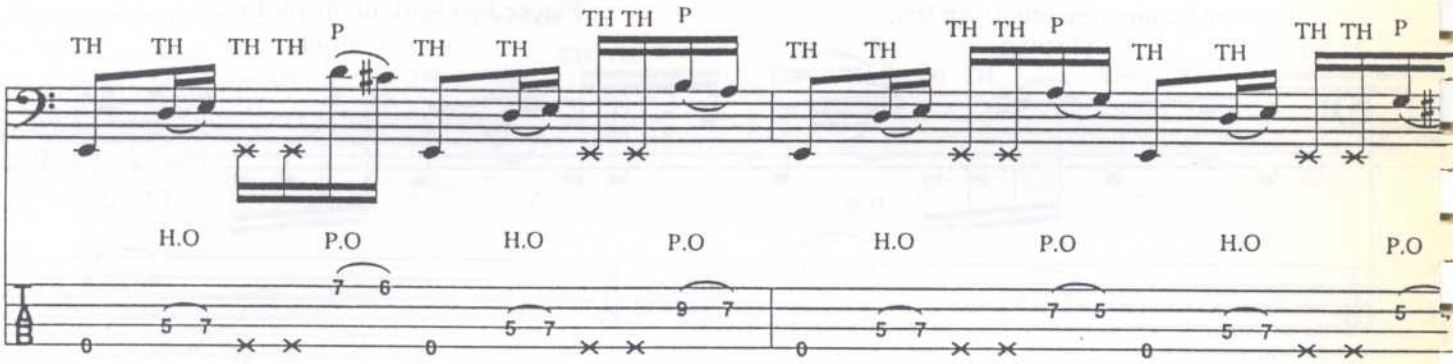
10. E MINOR PATTERN 2





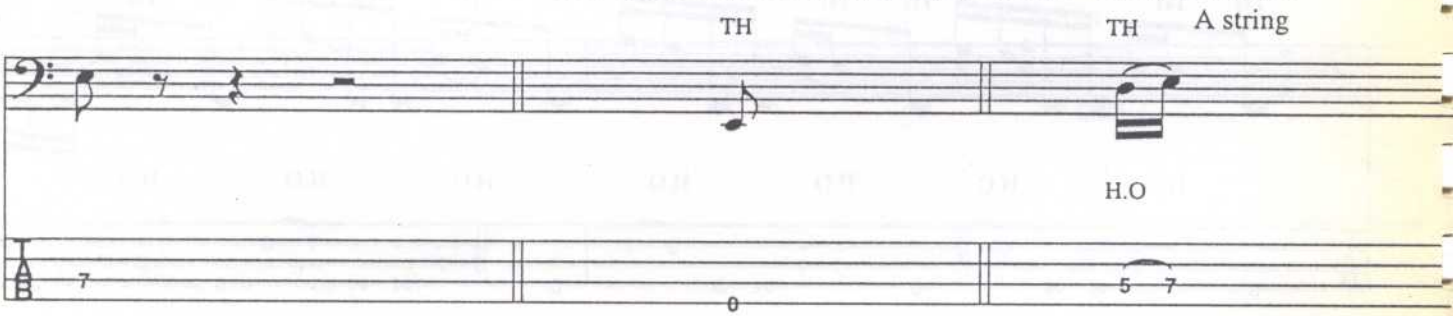
Complex Version (continued)





Explanation

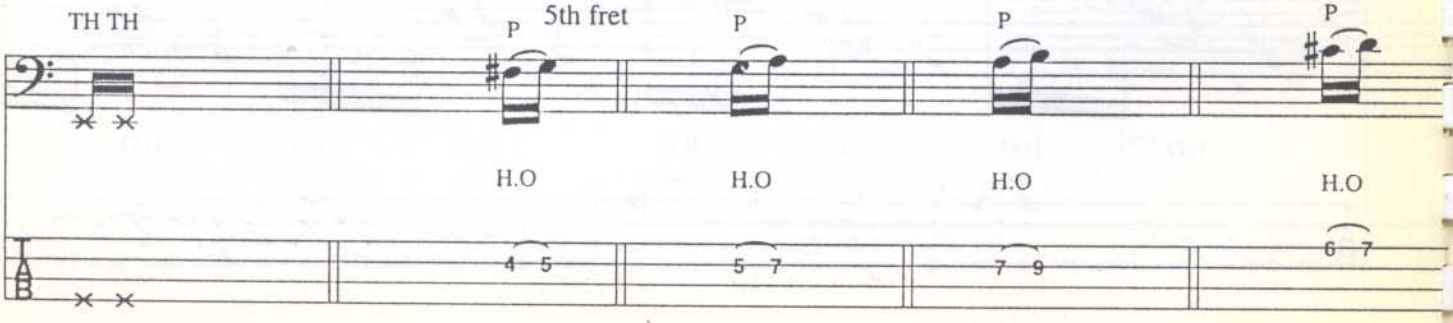
Like last pattern,
start with thump on low E, thumped hammer-on, 5th to 7th fret



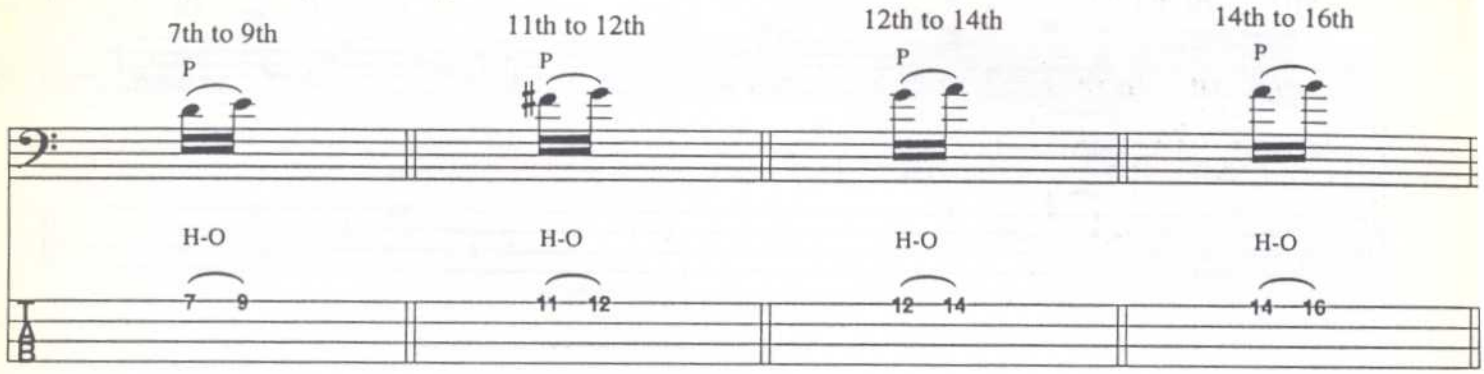
Variations:

and two choked thumps,
low E string

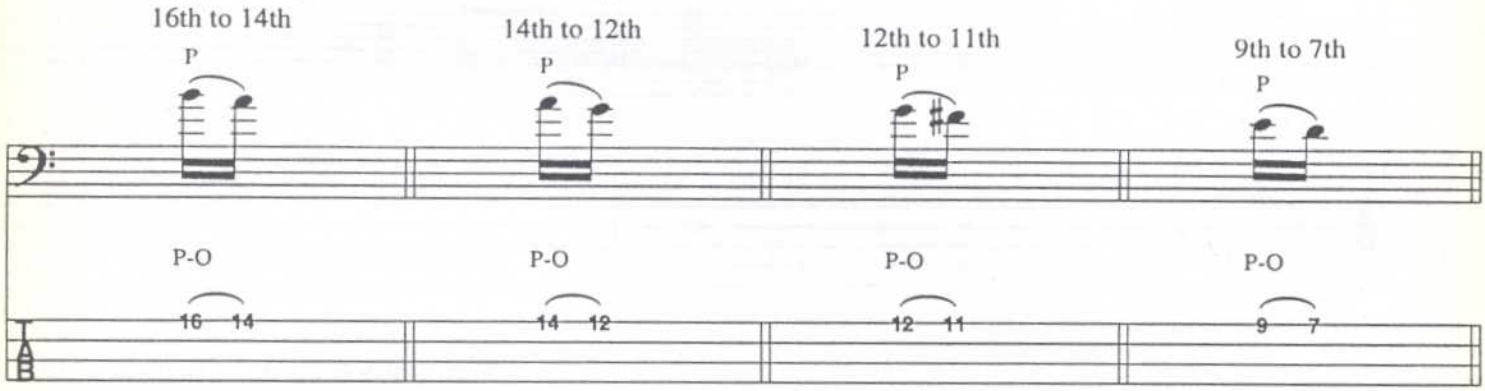
Ascending - All plucked hammer-ons
First, D string 4th to 5th fret
5th to 7th
7th to 9th
G string, 6th to 7

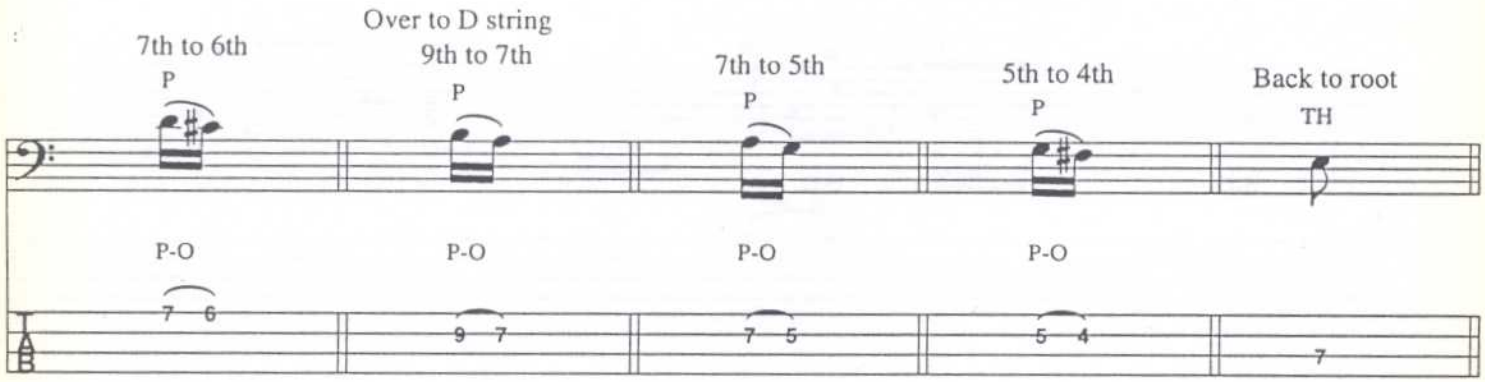


Explanation (continued): Ascending

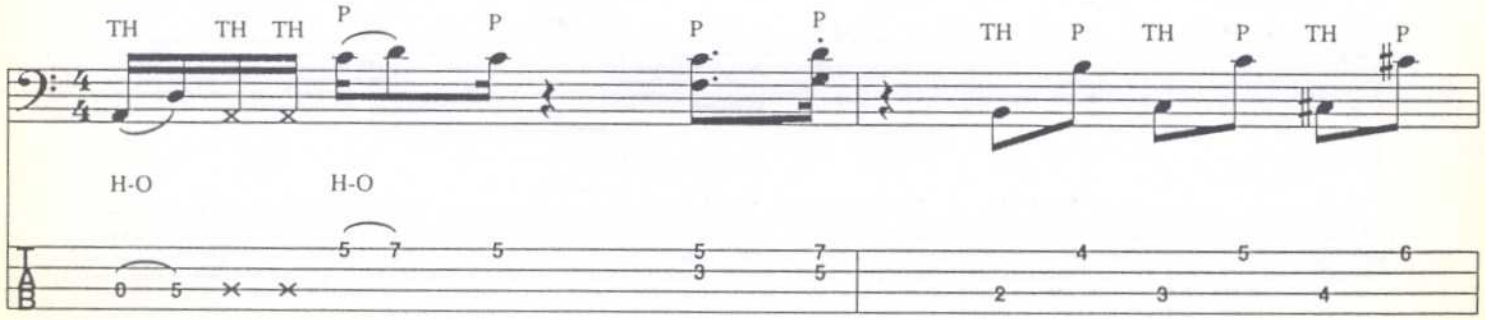


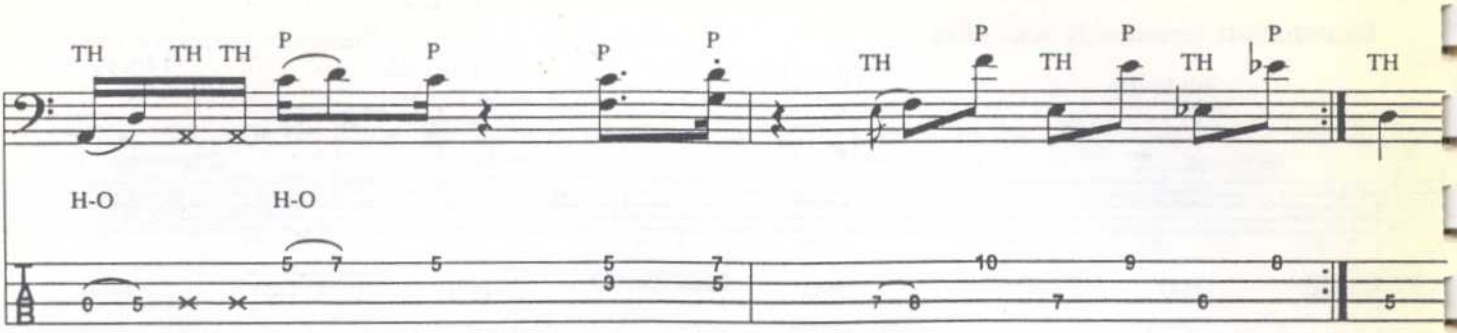
Descending - exactly the same in reverse. All pull-offs





II. SIMULTANEOUS PLUCKS

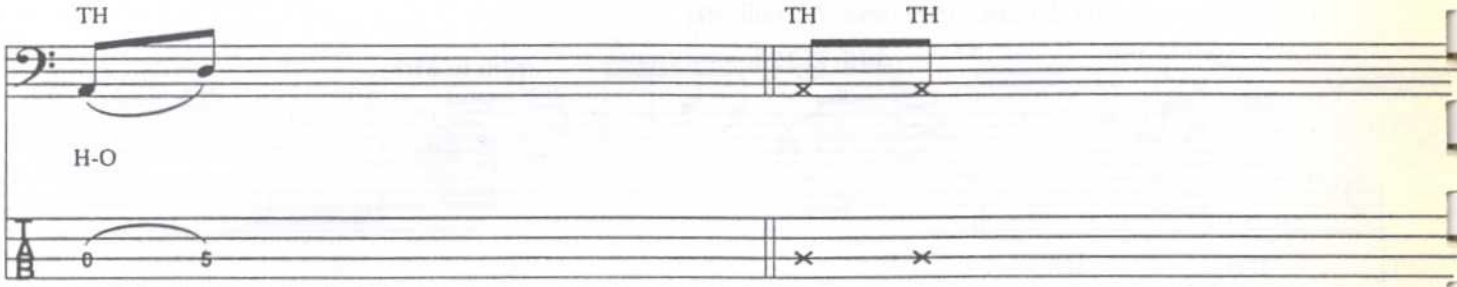




Explanation

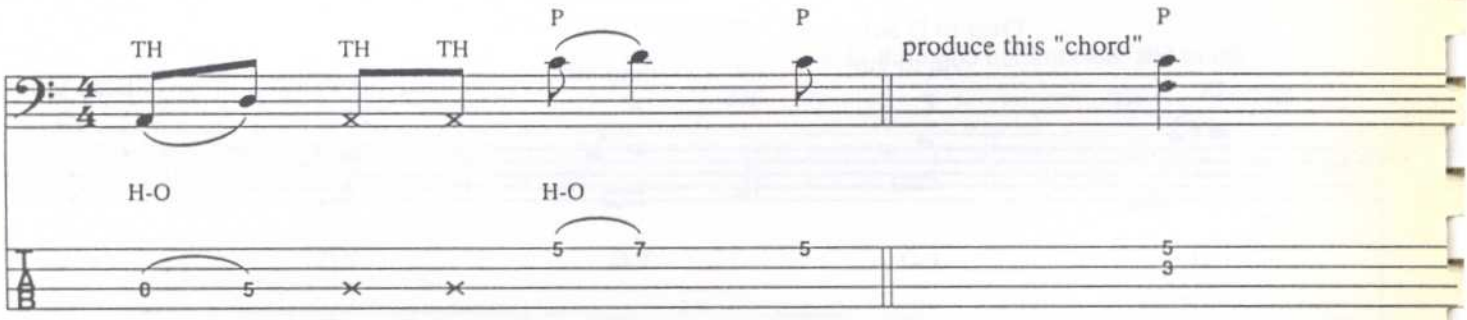
Begin with thumped hammer-on,
open A string to 5th fret, 1st finger

Then two muted thumps (mute over 5th fret)



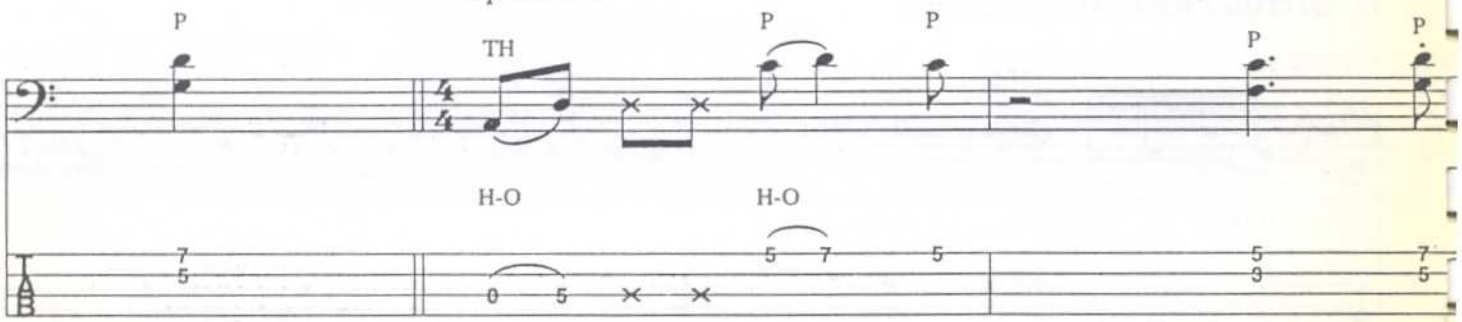
Then two note plucks: Right hand 1st finger -
2nd finger -
Left hand - 3rd fret, D string, w/1st finger
5th fret, G String w/4th or 3rd fin

Plucked hammer-on, 5th - 7th fret
G string, immediately followed by a pluck



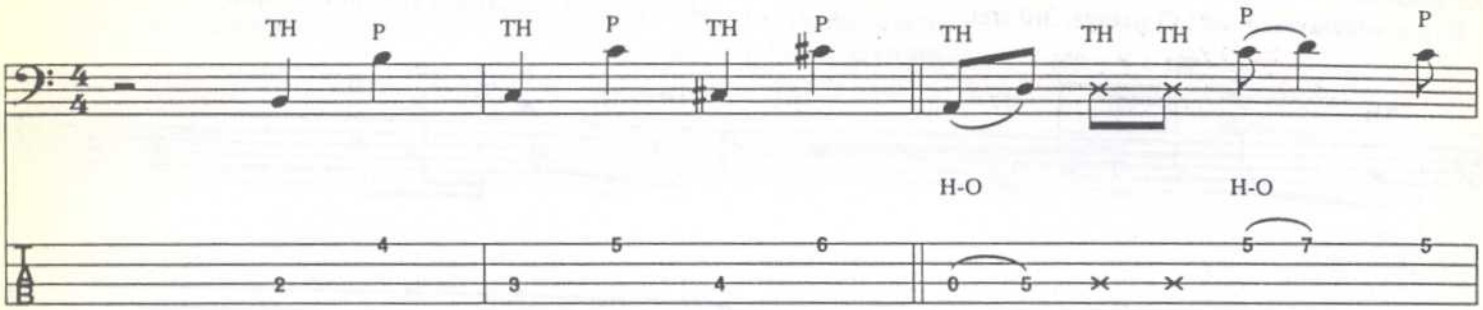
Move up a whole step (2 frets)
and pluck again

Up to there:

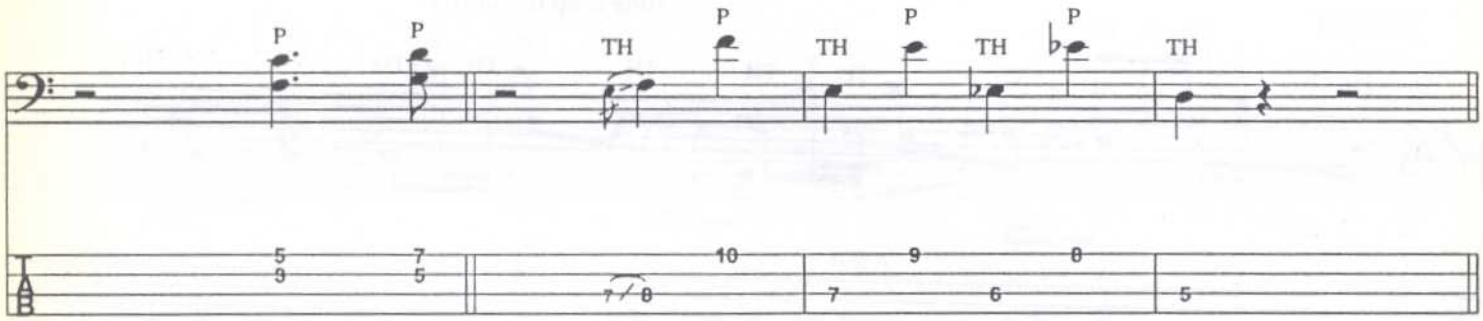


Then simple octave pattern starting on
2nd fret, proceeding to 3rd fret, 4th fret

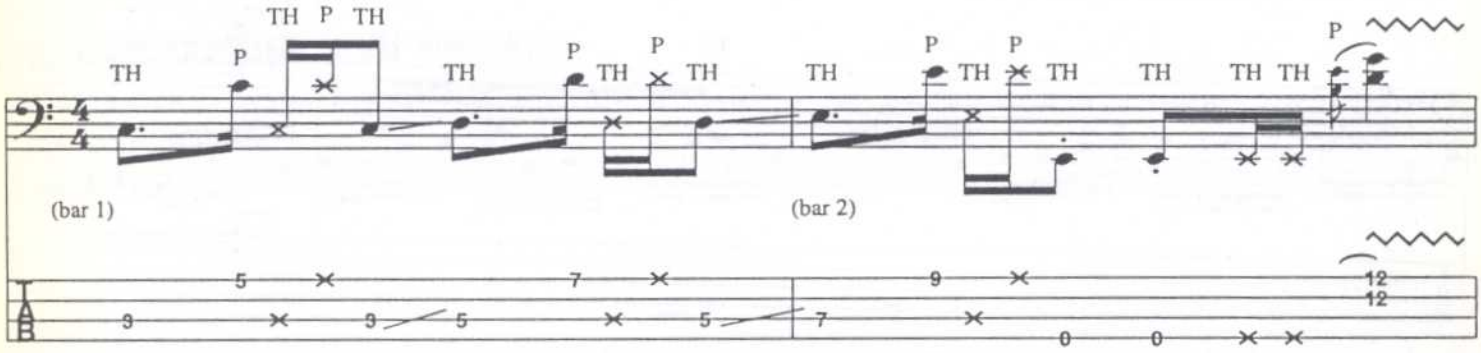
Then start pattern over

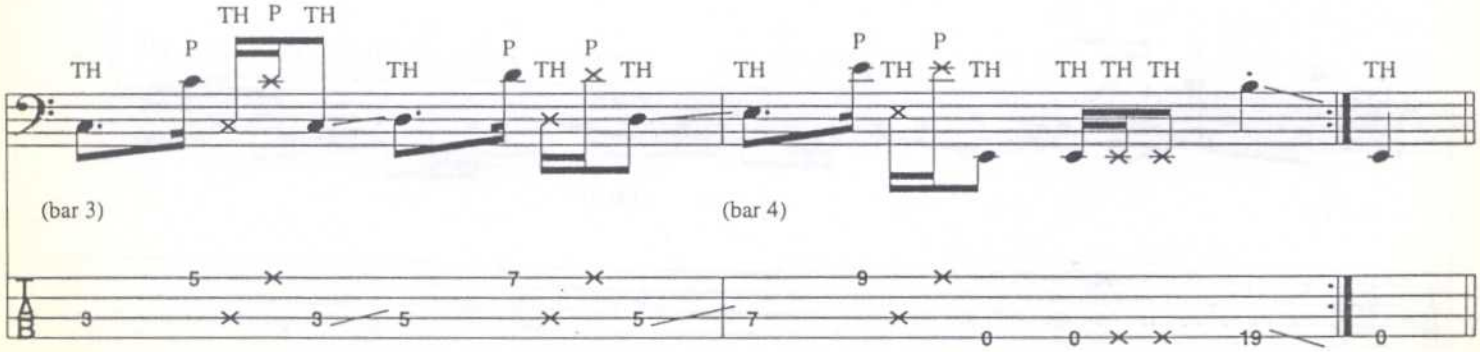


Then for 2nd half on 2nd variation, slur up to 8th fret
then chromatically down to original position



12. WRIST VIBRATO

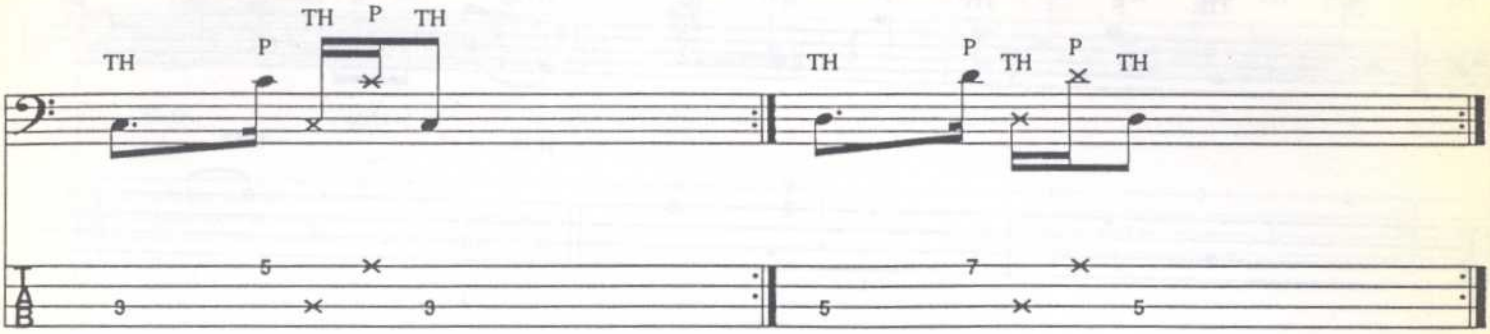




Explanation

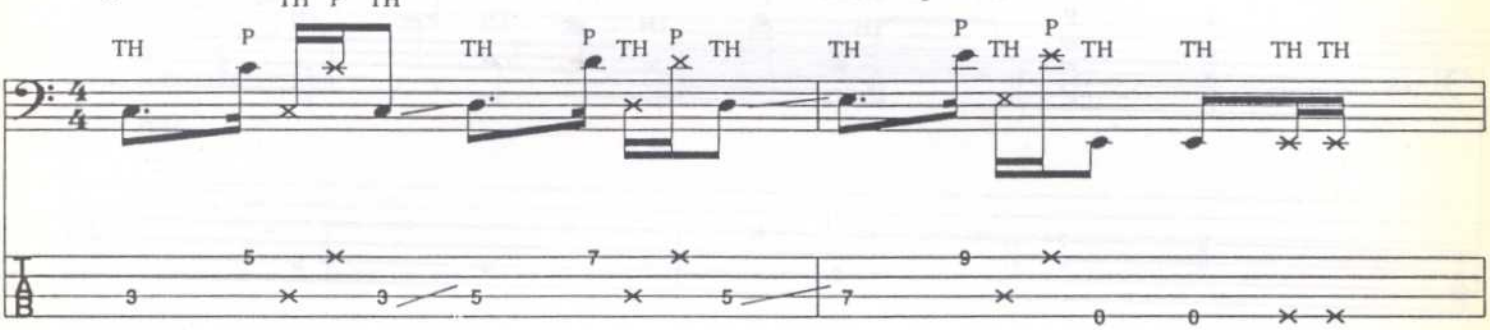
Begin w/octaves, A and G strings, 3rd fret:

same thing, slide up and slur into 5th fret:

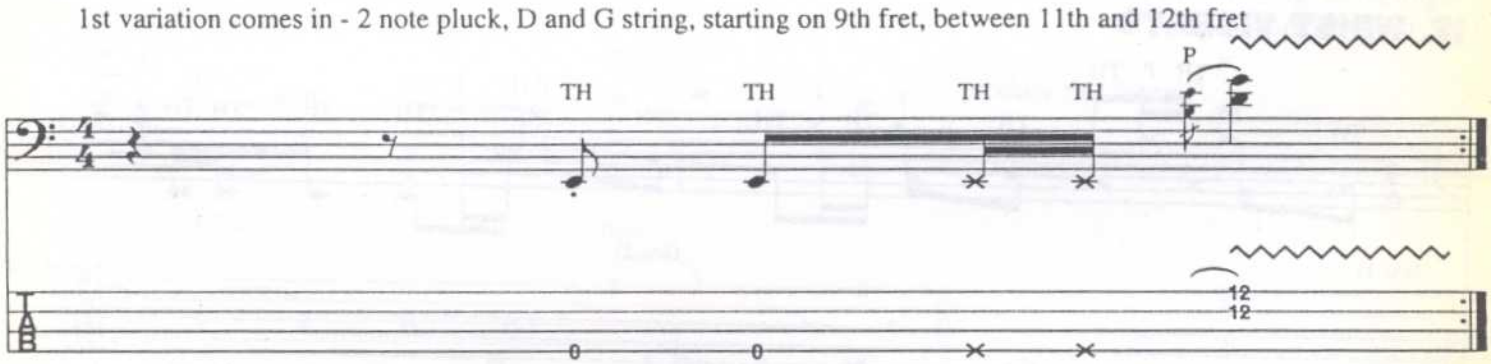


Together:

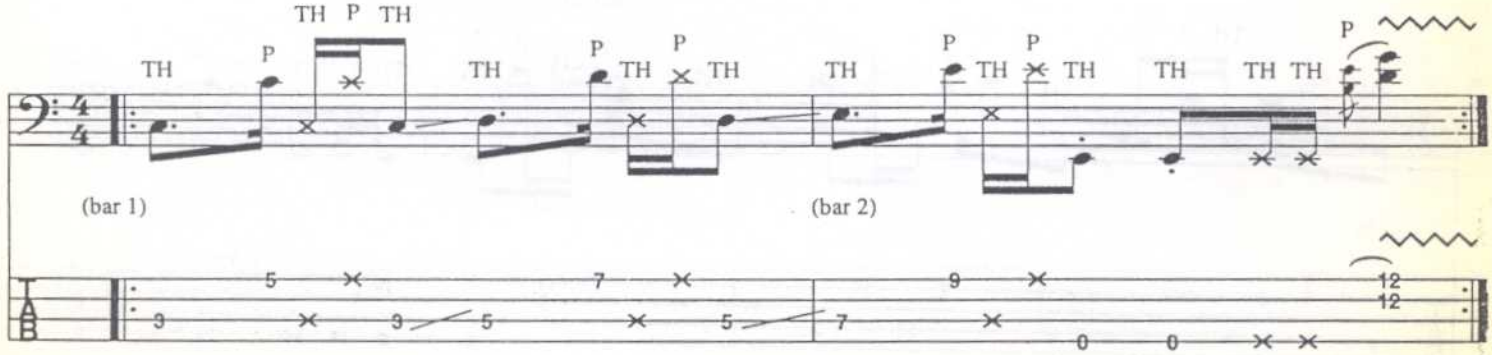
slide it up to 7th fret



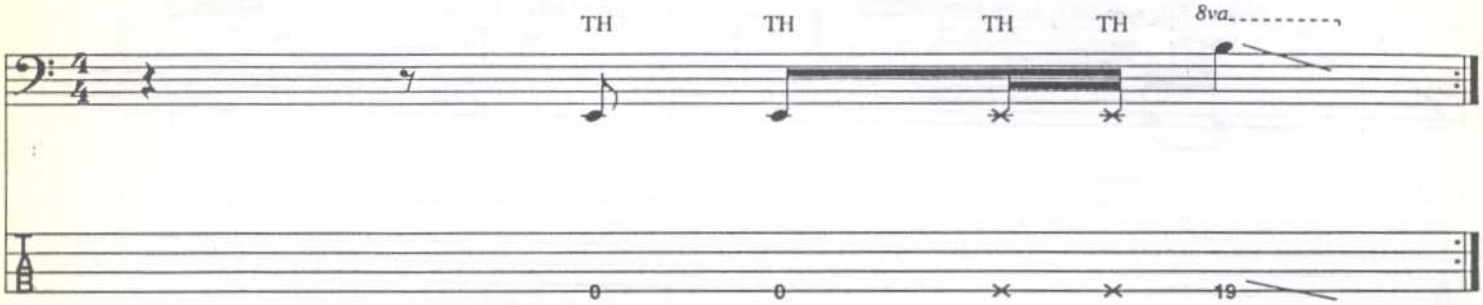
1st variation comes in - 2 note pluck, D and G string, starting on 9th fret, between 11th and 12th fret



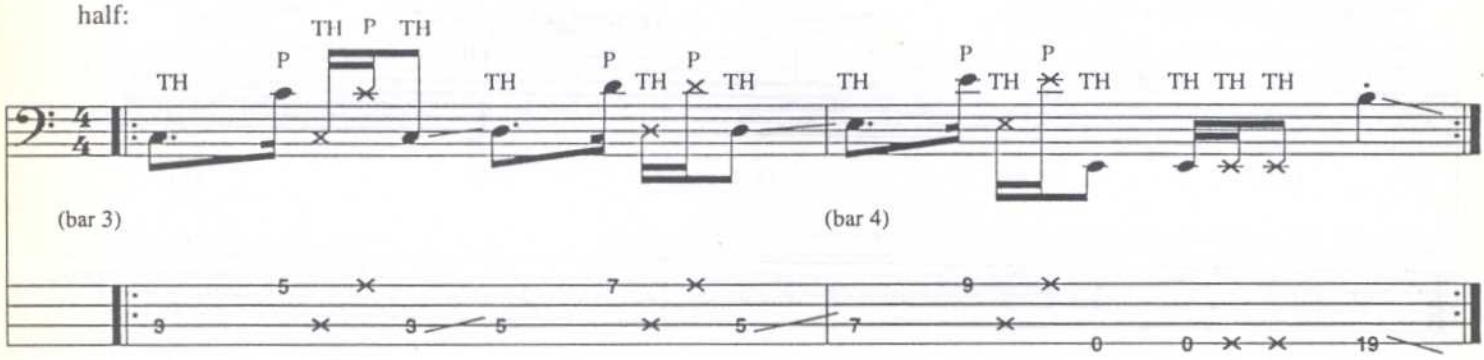
1st half slowly:



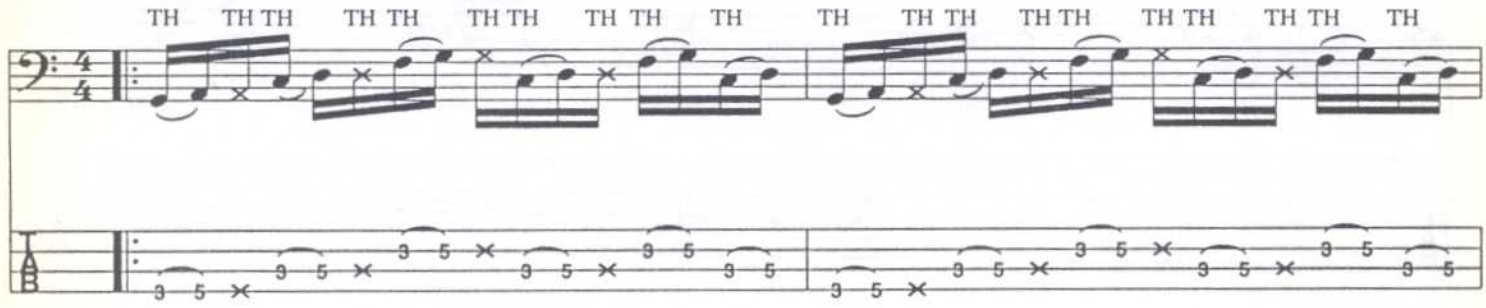
2nd half of pattern is the same up to the variation - instead of double pluck
a slide down from 19th fret on E string

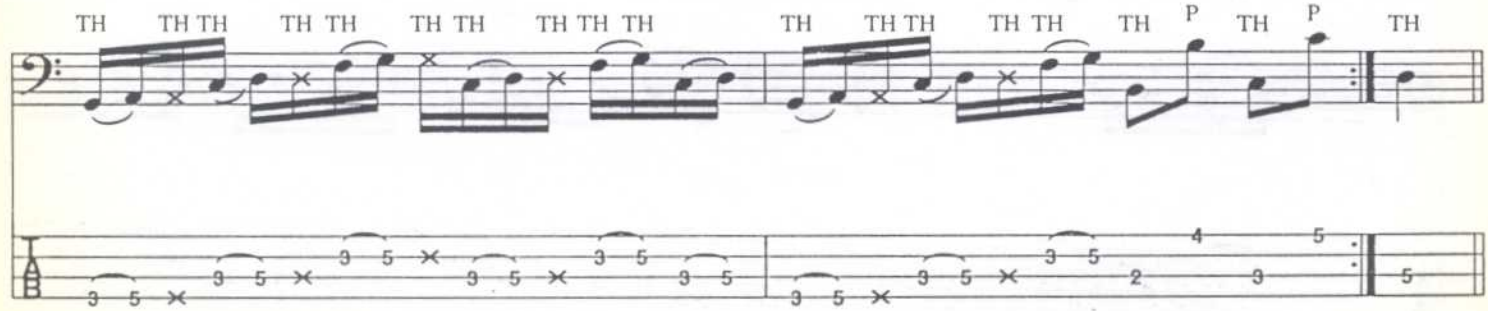


half:



13. HAMMER-ONS AND THUMPS



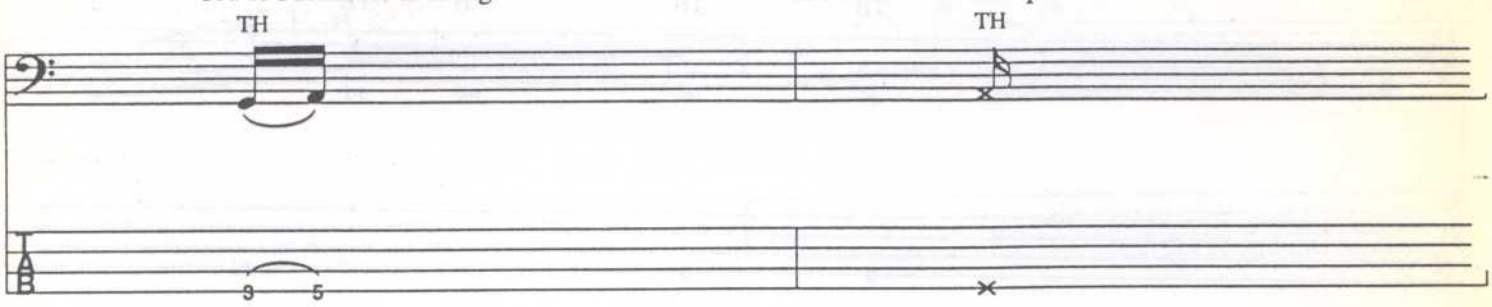


Explanation

Hammer-ons on 3rd to 5th fret on E, A and D strings, some octave thump/pluck at the end

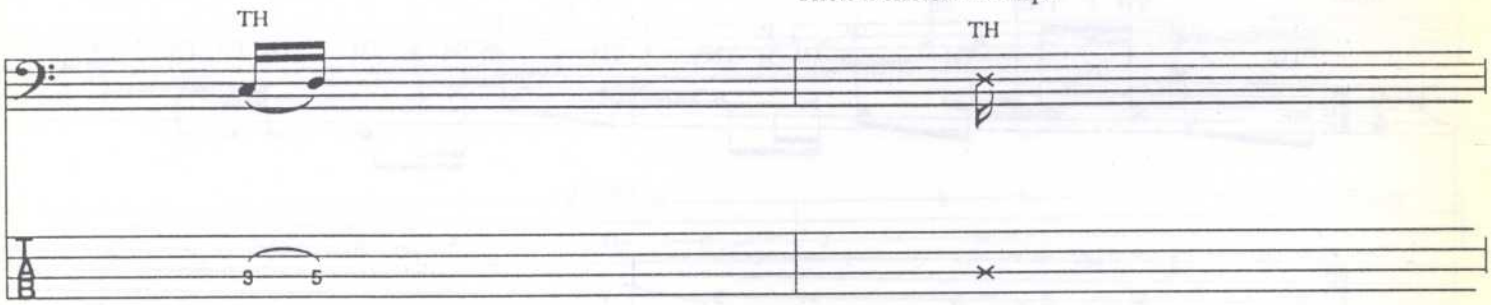
Start with thumped hammer-on,
3rd to 5th fret to E string:

Then a choked thump:



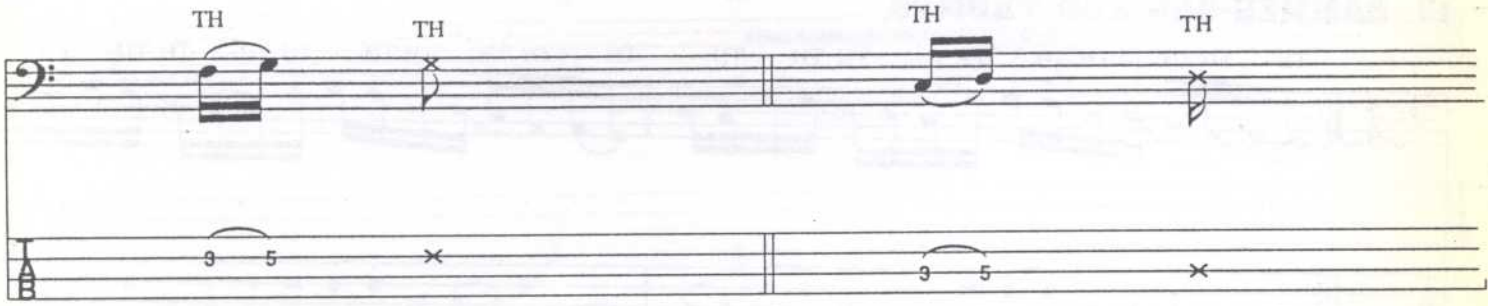
Then the same thing on A string:

Then a choked thump:



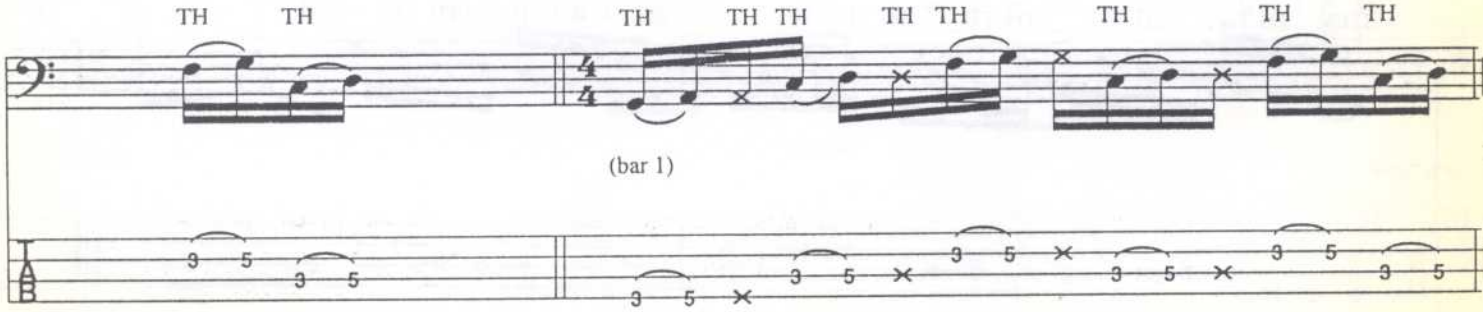
Then the same thing on D string:

Back to the A:



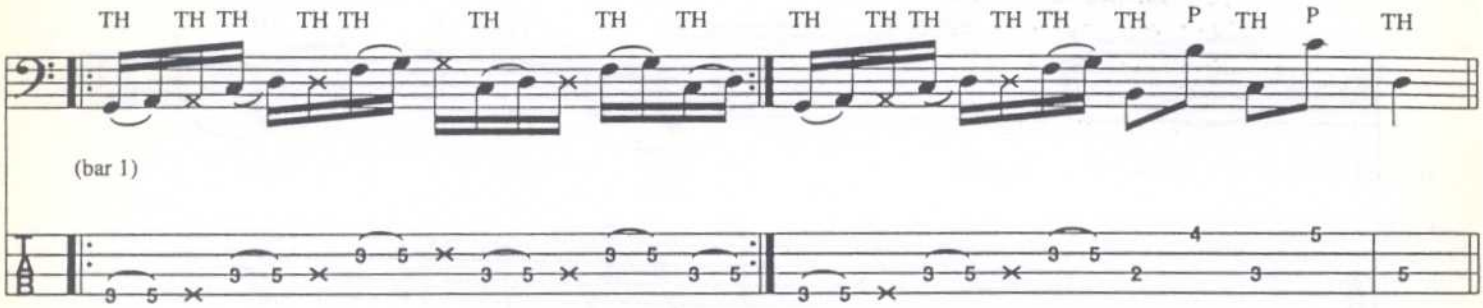
Last part is: (with no muted notes)

Pattern so far:



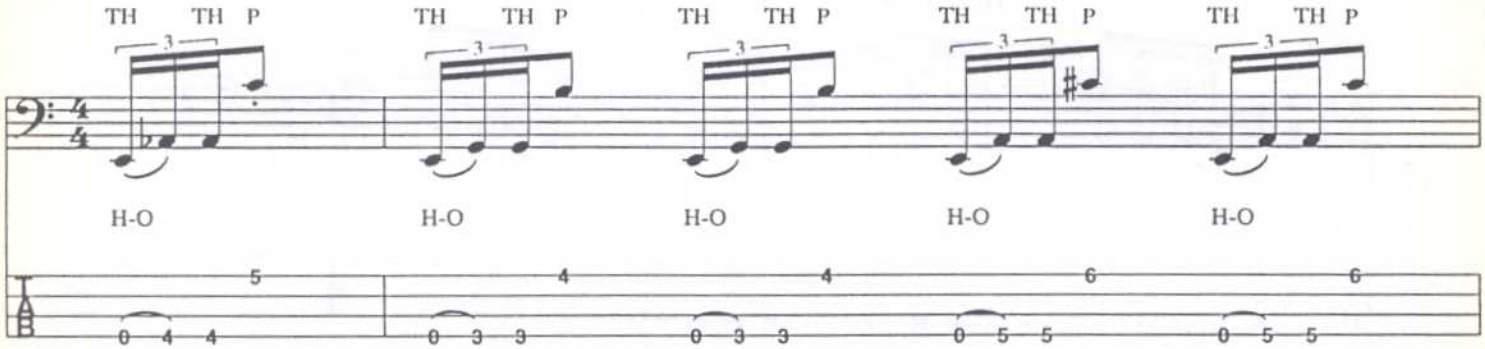
Pattern is repeated 3 times:

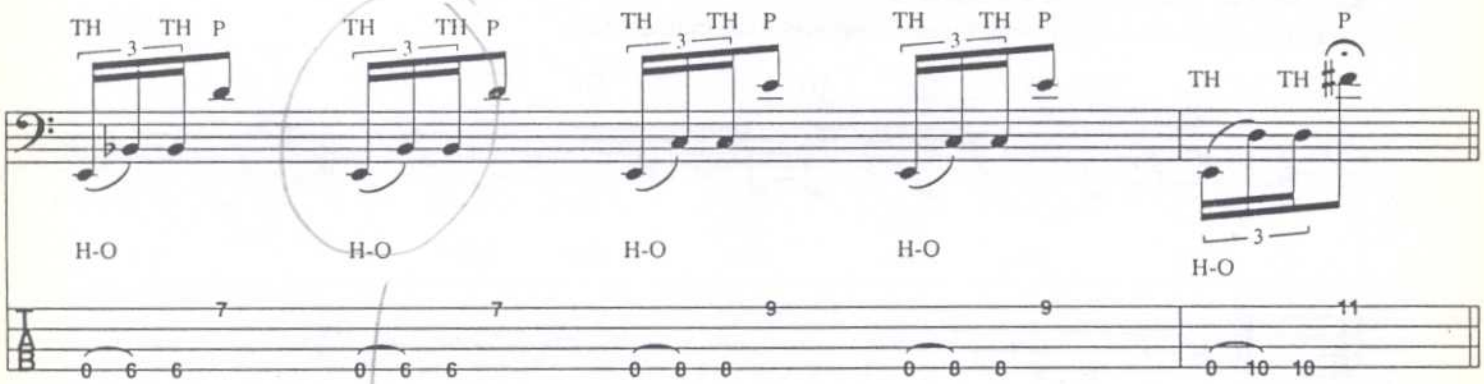
only variation is at the end: octaves, thumps and plucks on A and G strings, 2 to 4 fret 3 to 5 fret



14. ORLANDO LICK

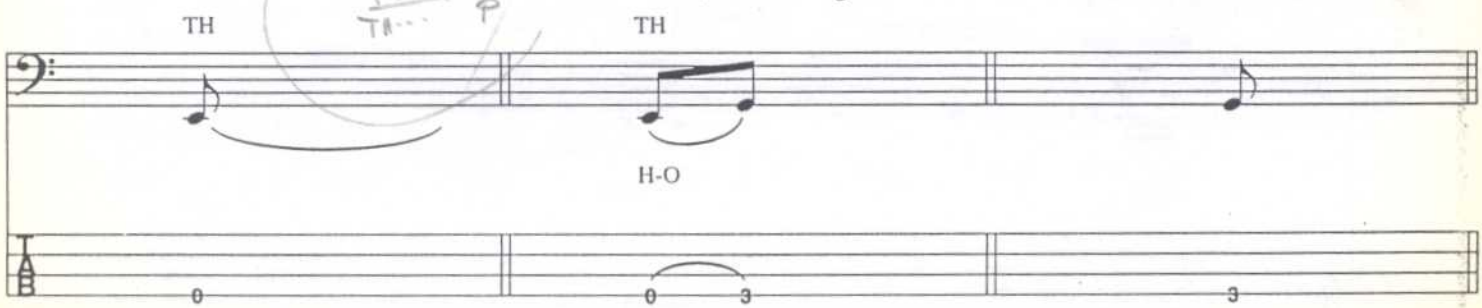
Uses triplets (also called "Orlando" lick)





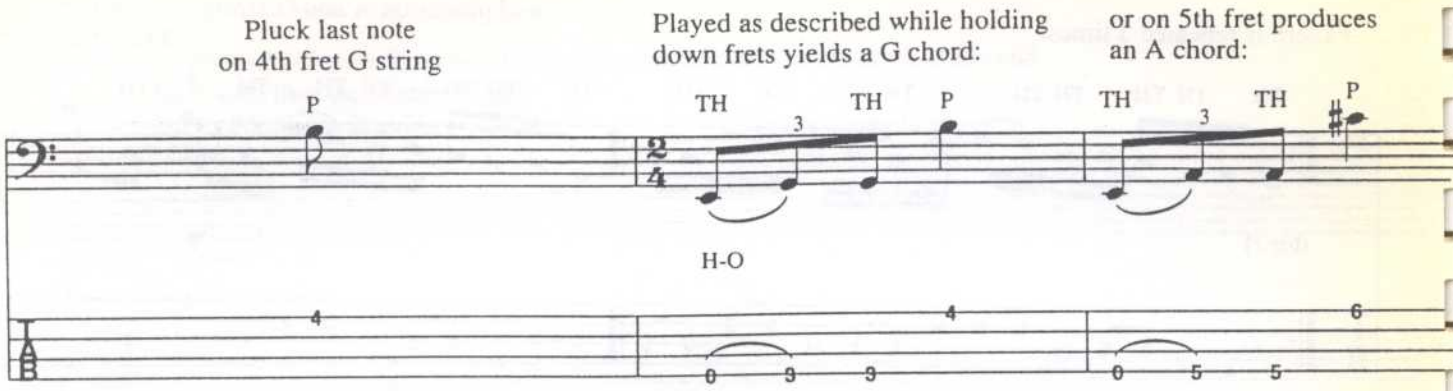
Explanation

Thump on low E

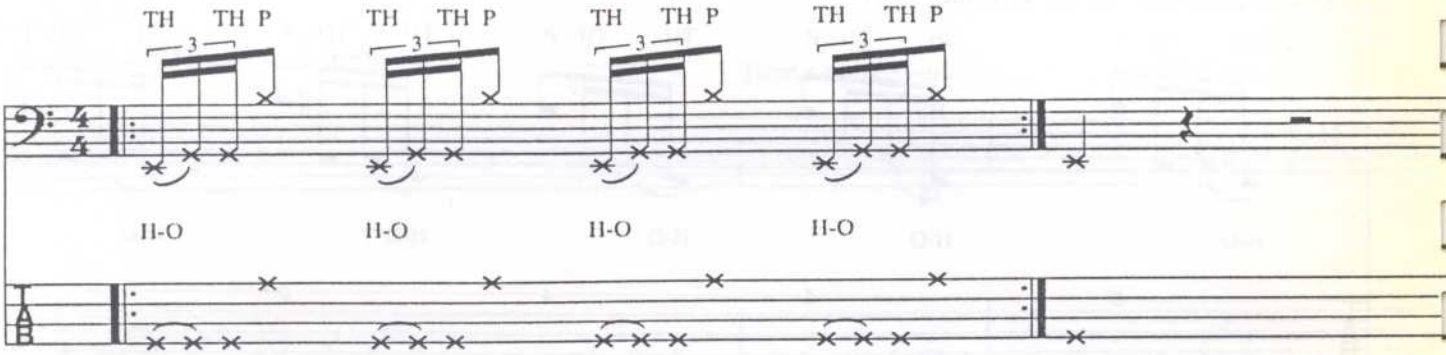


Then hammer-on, 2nd finger on 3rd fret, same string

Third note is another thump

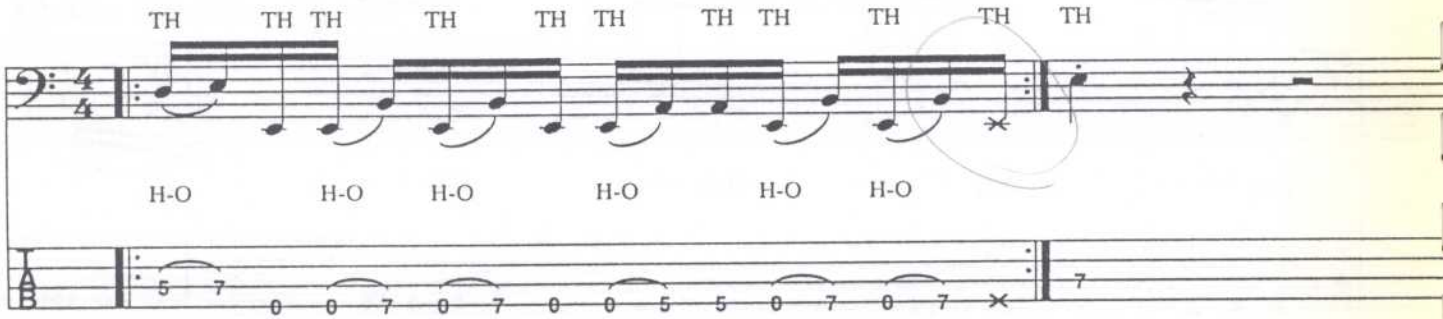


Optional - played just as a percussive effect:



15. 16TH NOTE PATTERN 1

Every 16th note is filled with thump, hammer-on or muted effect

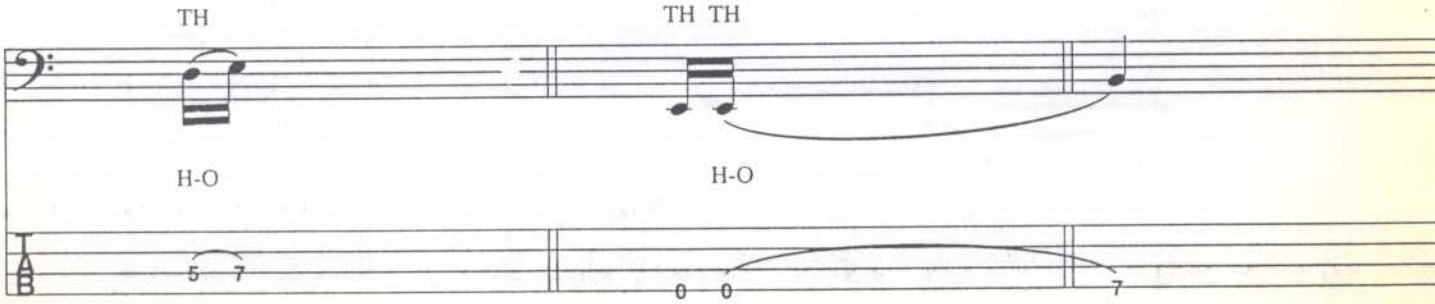


Explanation

Start with thumped hammer-on
5 - 7th fret A string:

Then two thumps on low E:

Hammer-on to 7th fret E string:



Thump and Hammer-on again:

1st Part:

TH TH TH TH TH

H-O H-O H-O H-O

2nd Part - 4 notes
1st two thumped on low E

Then hammer-on, 1st finger to 5th fret

Then thump same fret

TH TH TH TH TH

H-O

Together:

Last Part - 4 notes - thump and hammer-on to 7th fret,then another thump and hammer on to 7th fret on low E

Last: Muted thump, leading back to beginning

TH TH TH TH TH TH

H-O H-O H-O

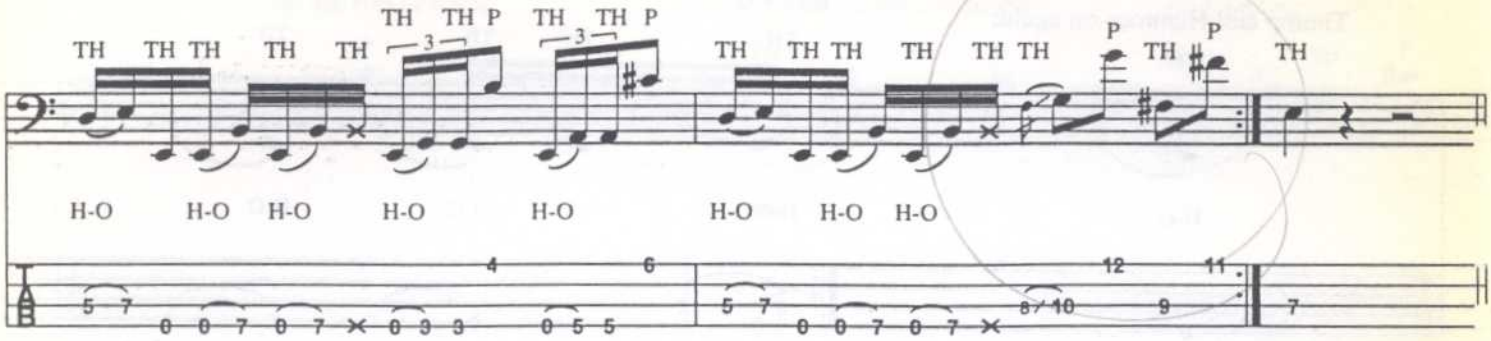
♩= 88

16. 16TH NOTE PATTERN 2

(bar 1)

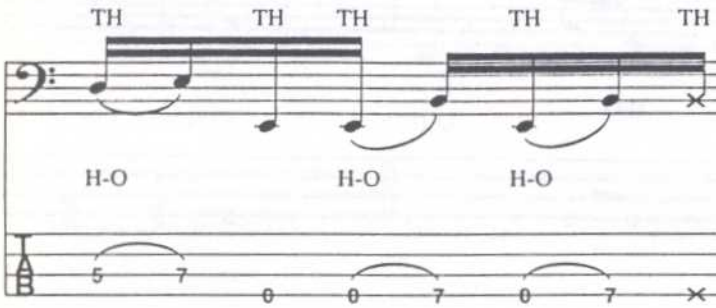
TH TH TH TH TH TH P TH TH P TH TH TH TH TH TH P TH P

H-O H-O H-O H-O H-O H-O H-O H-O

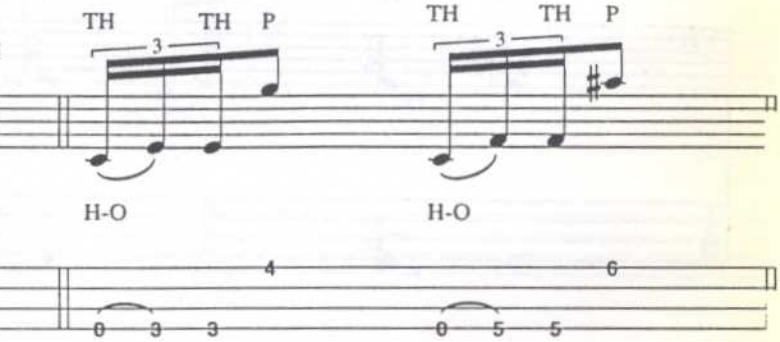


Explanation

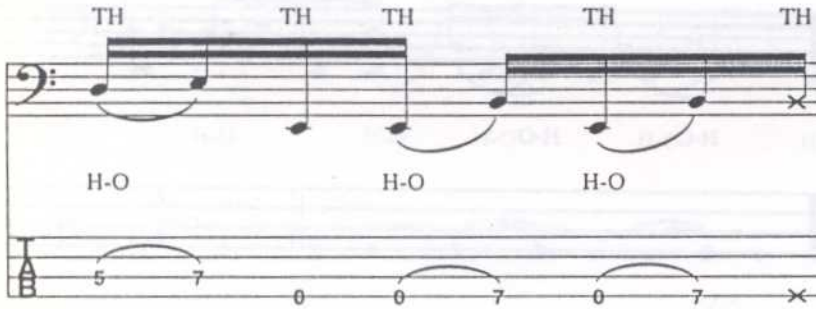
Start with 16th note formula (as done previously)



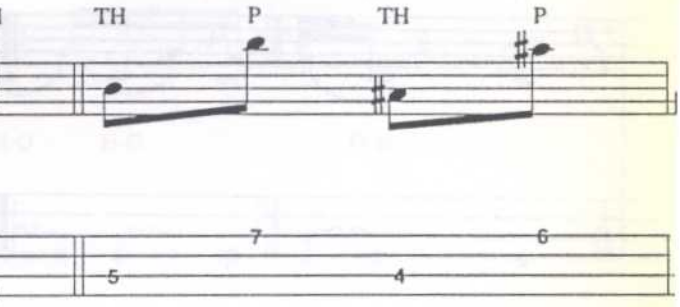
Add triplets (also done previously)



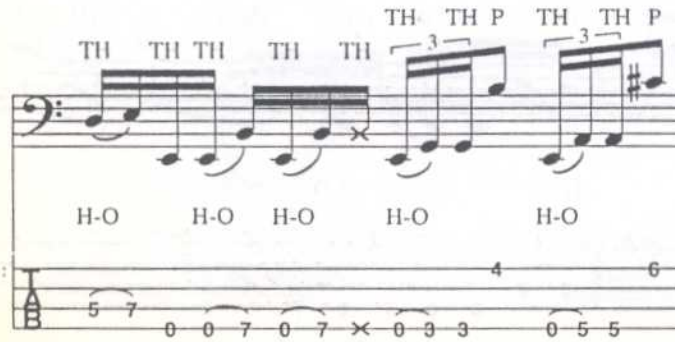
Then back to original part



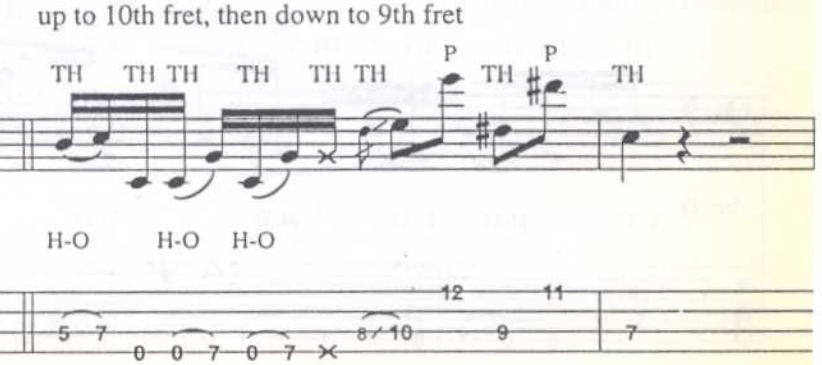
Then octaves on A and G string, 5th fret then 4th f



Back to original variation:

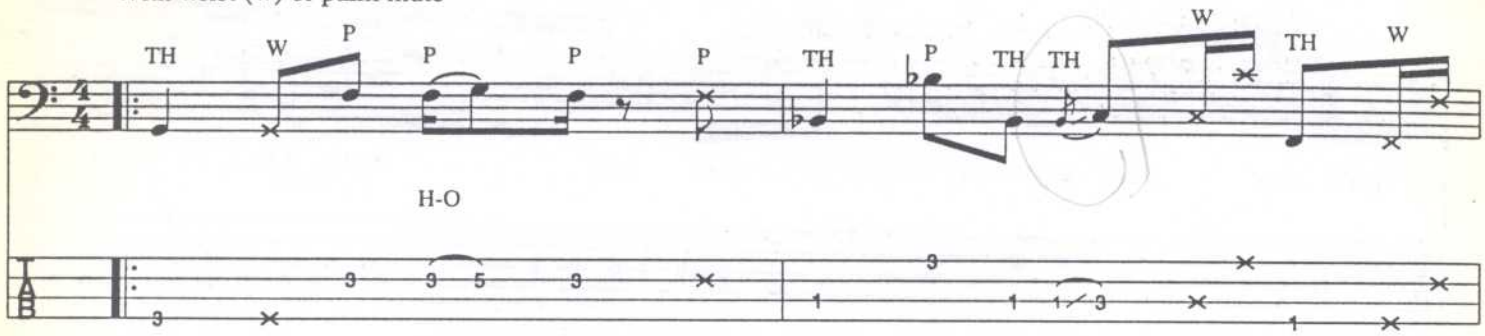


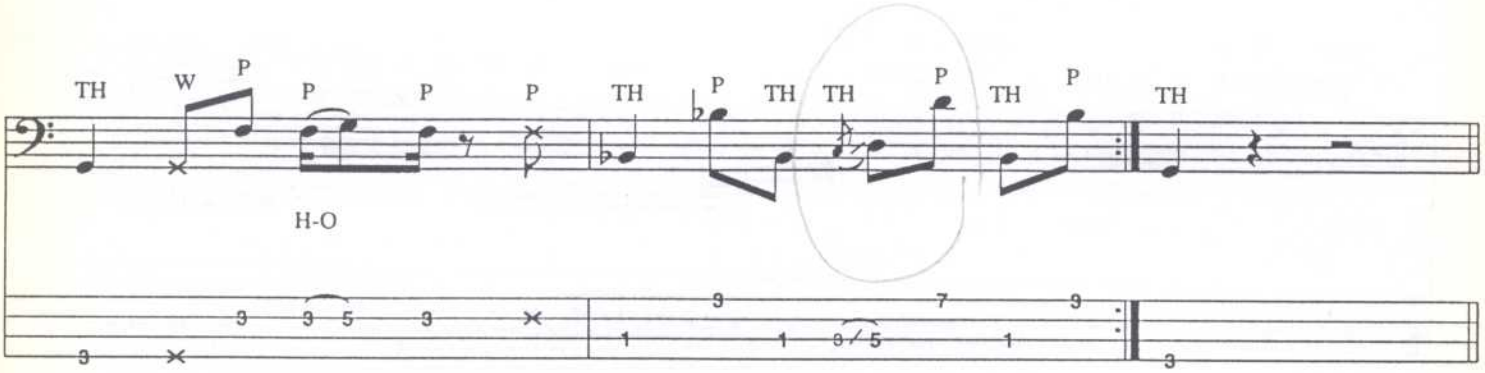
Then last variation of the pattern: with octaves on A and G string, slur up to 10th fret, then down to 9th fret



17. PATTERN IN G

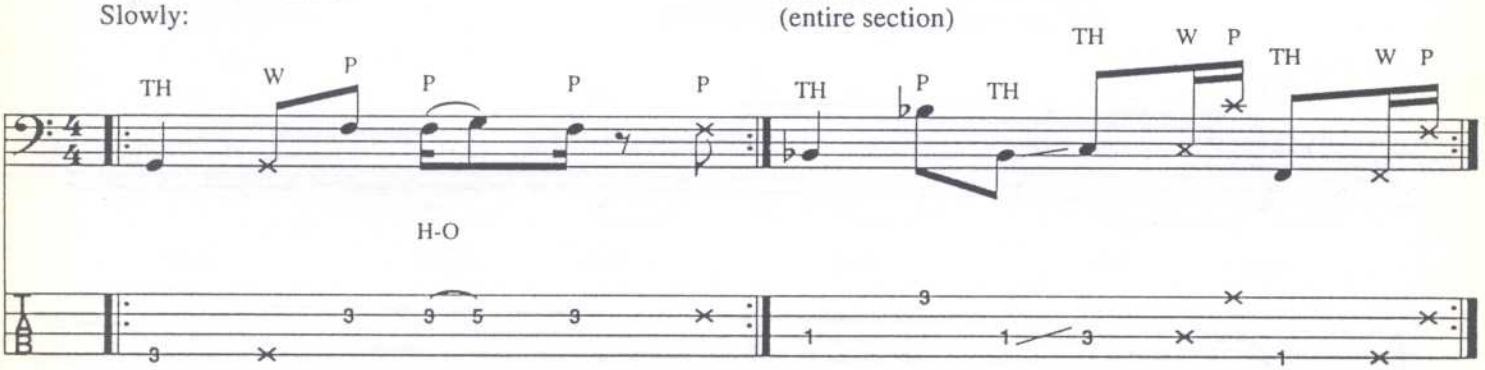
With wrist (w) or palm mute



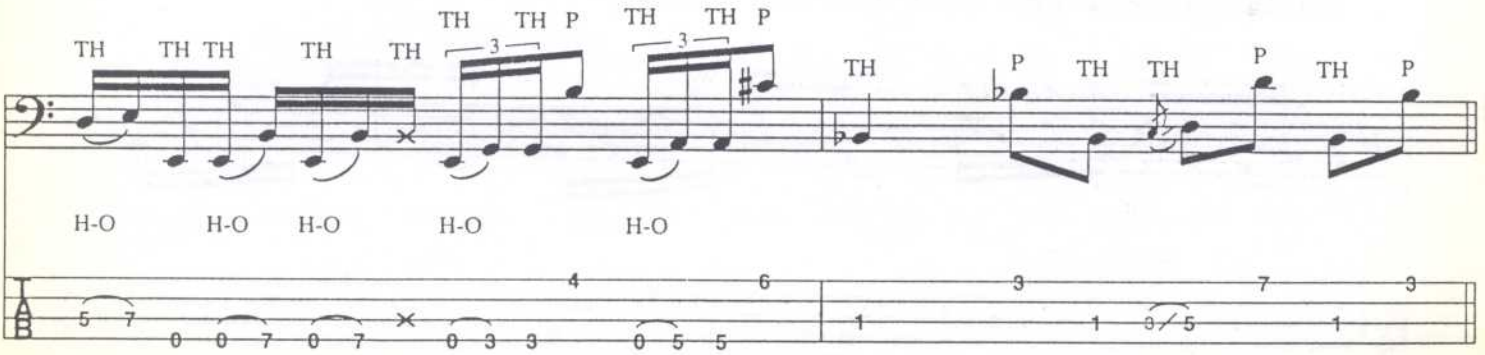


Explanation: 1st Part
Slowly:

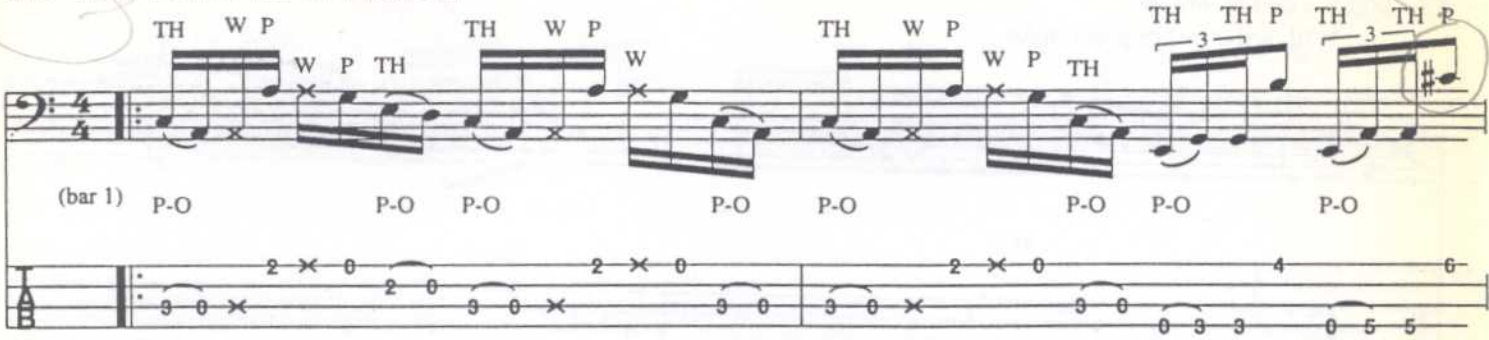
Next Part:
(entire section)

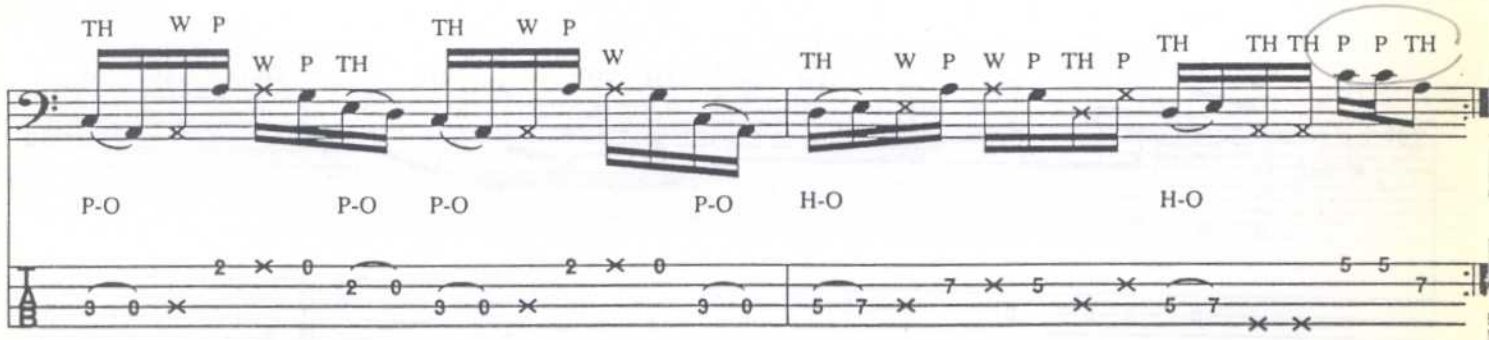


Then back to original part with variation of octaves on A and G string, 5th fret to 1st fret

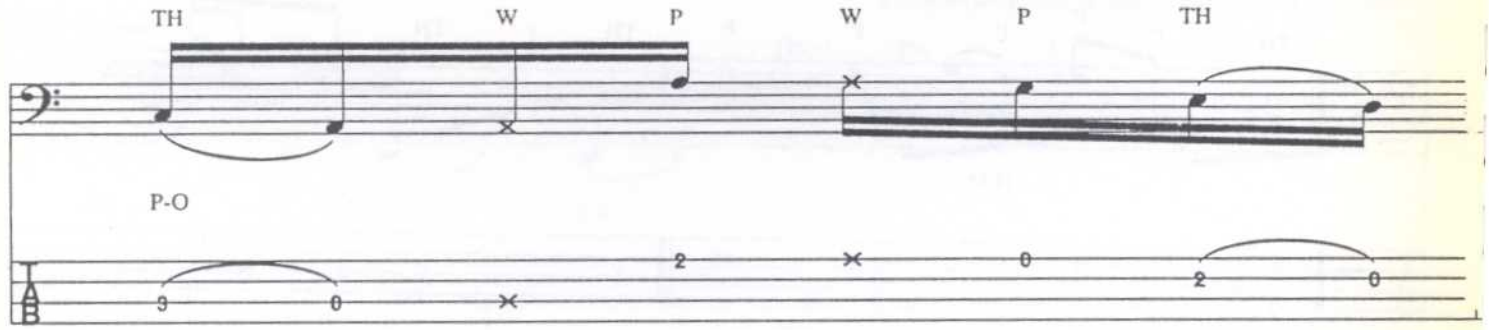


18. PATTERN IN A MINOR

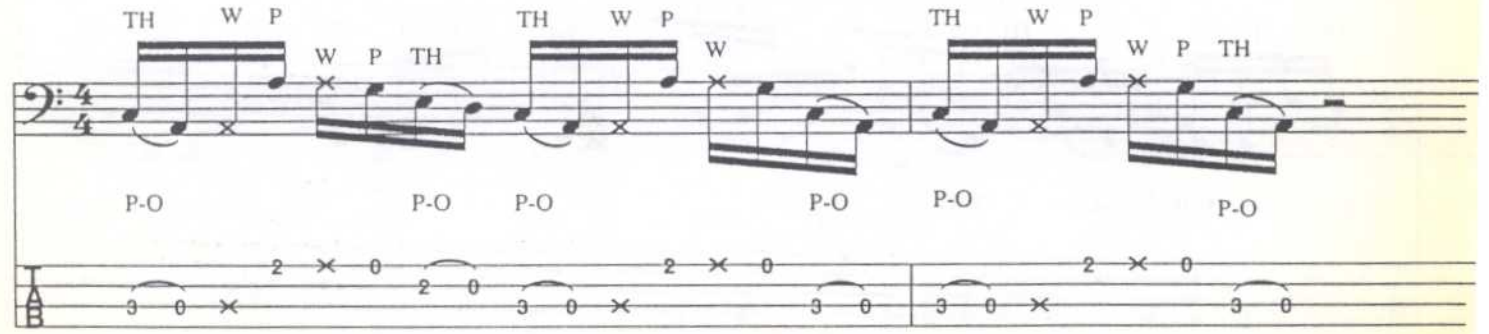




Explanation - 1st part is a thumped pull-off, on A string. Fret 3rd fret and pull-off to open A, then a wrist mute, then pluck 2nd fret G string, another wrist mute, then pluck open G string, then a thumped pull-off on D string 2nd fret to open string



After that, pattern is repeated but going to original position on A string (instead of D string) first part up to first portion of 1st variation



Add "Orlando" lick

2nd Part: Begins as before up to 2nd variation

TH TH P TH TH P TH W P W P TH TH W P W

H-O P-O P-O P-O P-O

2nd variation comes in

TH W P W P TH P TH TH TH P P TH

H-O H-O

19. FINGERTAPS

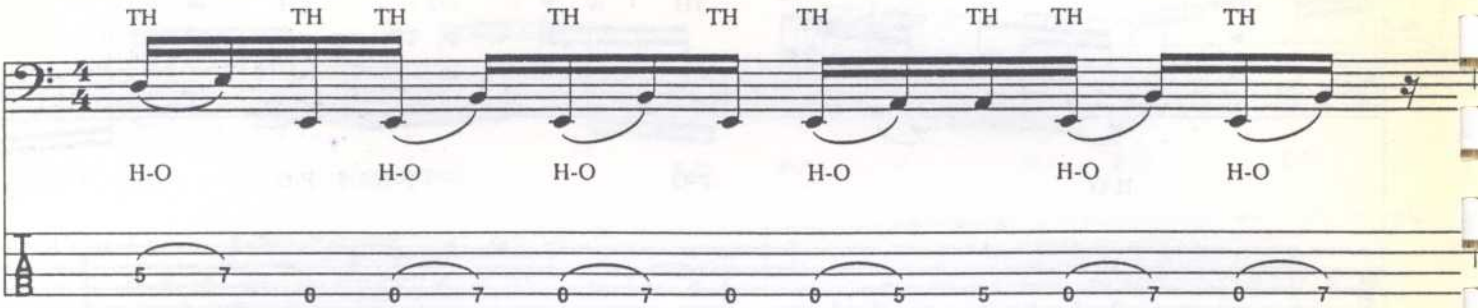
TH TH TH TH TH TH TH TH TH

H-O H-O H-O H-O H-O H-O

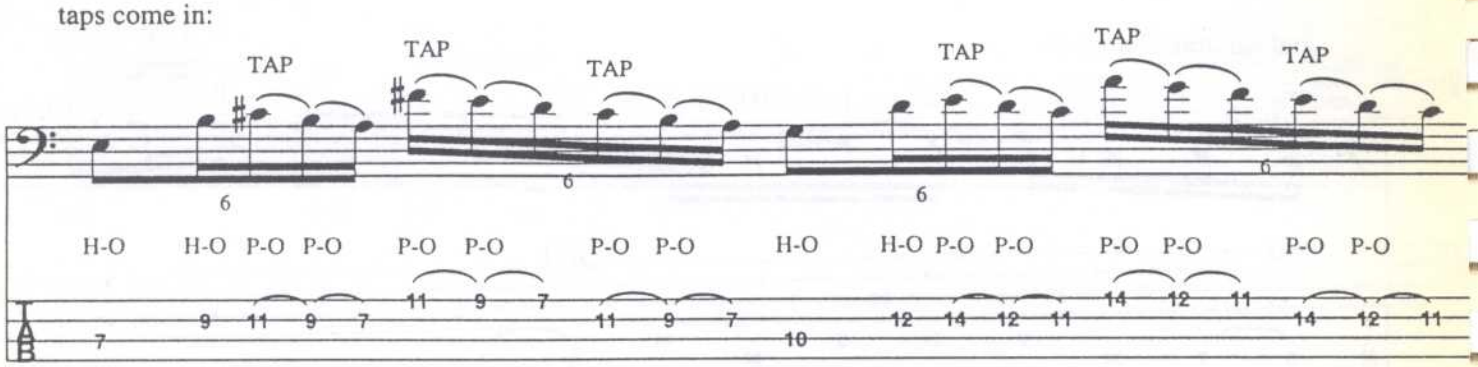
TAP TAP TAP TAP TAP TH

H-O H-O P-O P-O P-O P-O P-O P-O H-O H-O P-O P-O P-O P-O P-O P-O

Explanation - Starts off with basic 16th note pattern (previously shown)



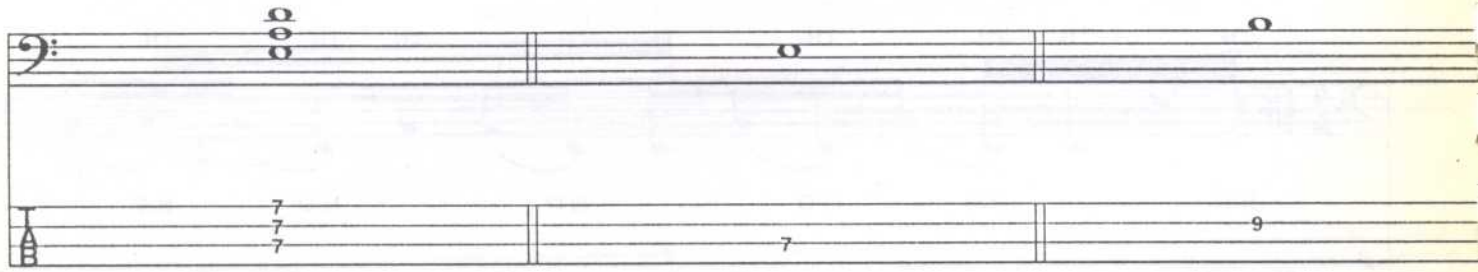
taps come in:



Barre A, D, G strings with 1st finger of left hand at 7th fret

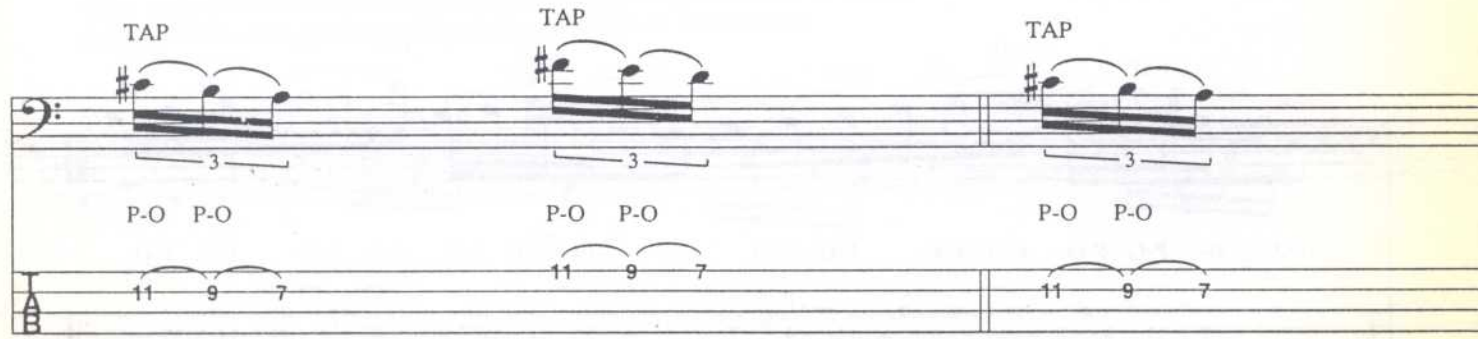
1st note is E on 7th fret of A string

Come down (hammer-on) on 9th fret D string



That's where right hand comes in with a three note pull-off

Then back to D string

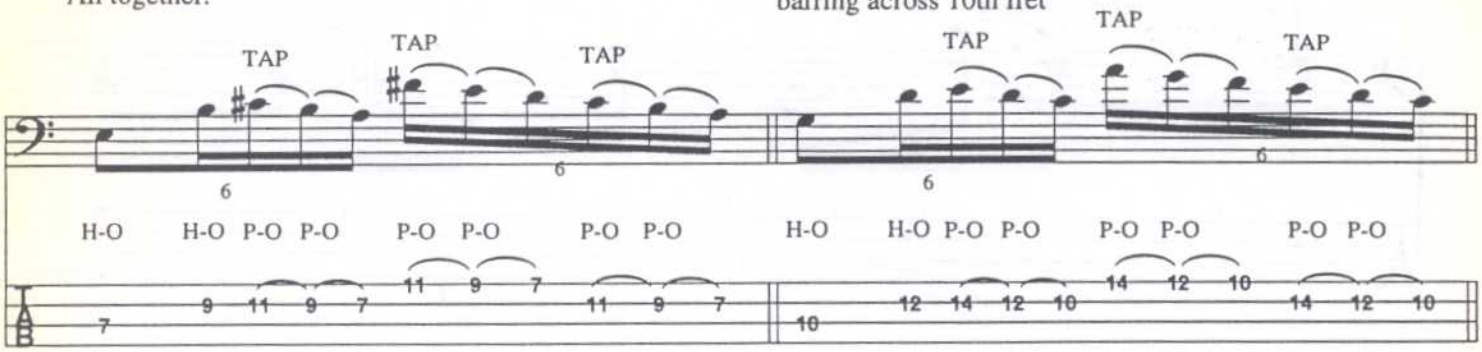


(on D string)

(same thing on G string)

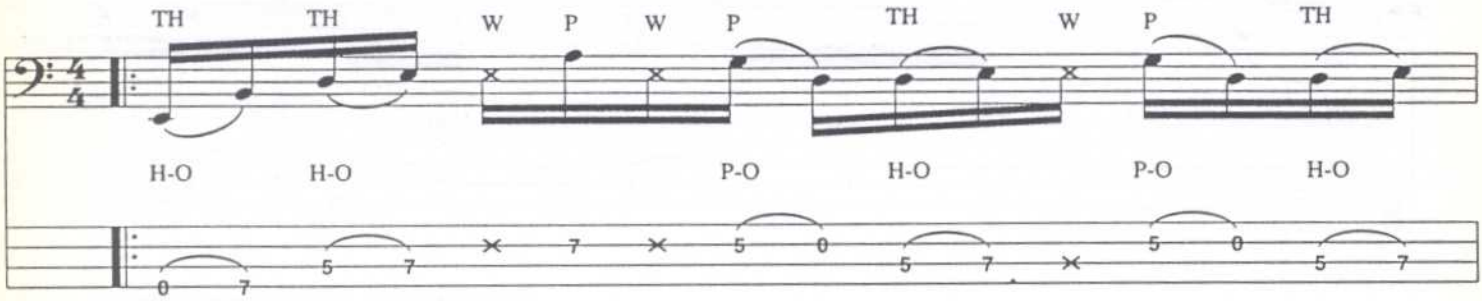
All together:

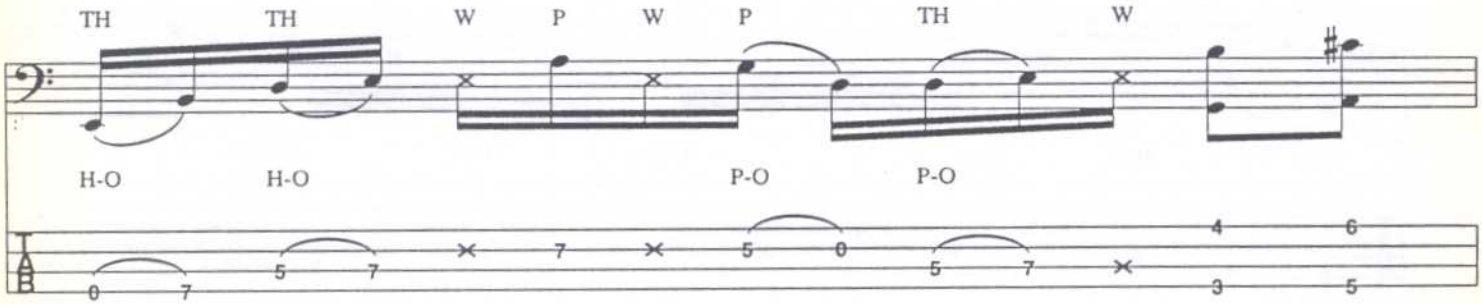
Then move all that up a step and a half (3 frets), barring across 10th fret

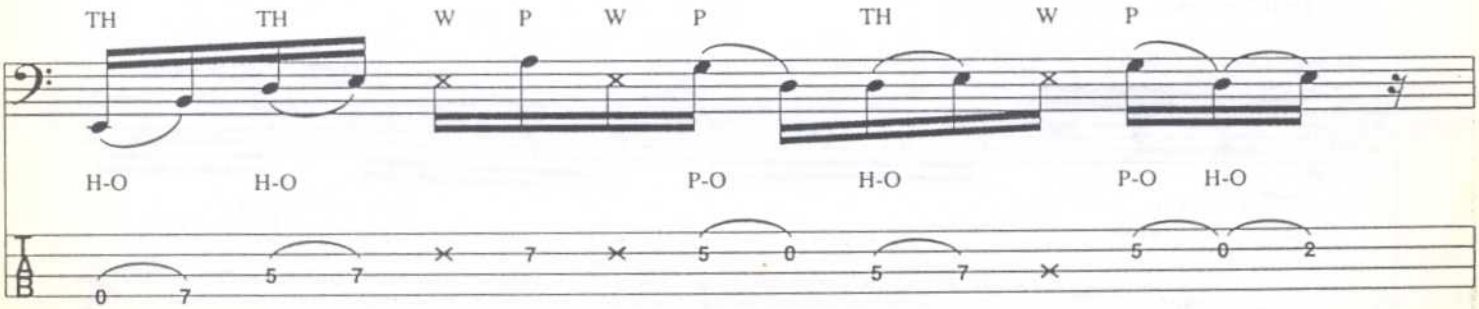


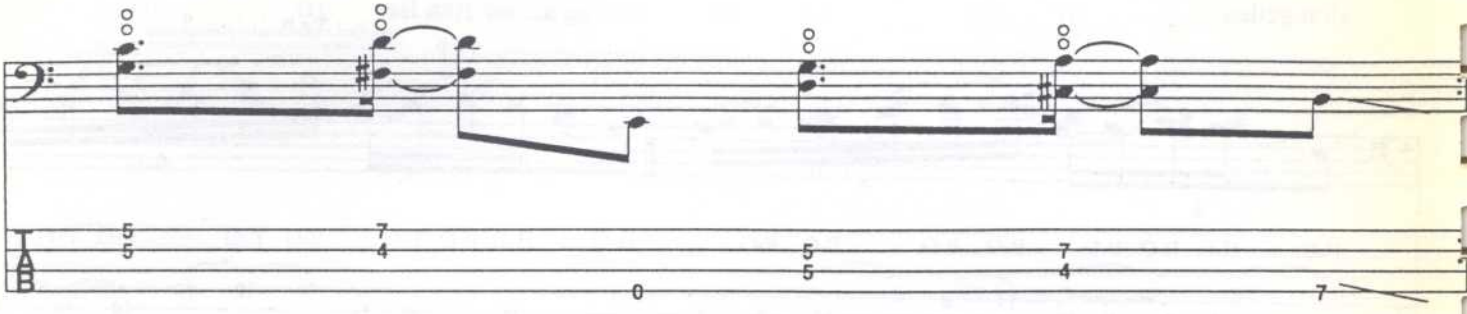
20. HARMONIC CHORDS

[Harmonics are indicated by "o" - lightly touch string, without fretting, directly over notes or frets with this symbol and articulate near bridge by plucking string (s)]



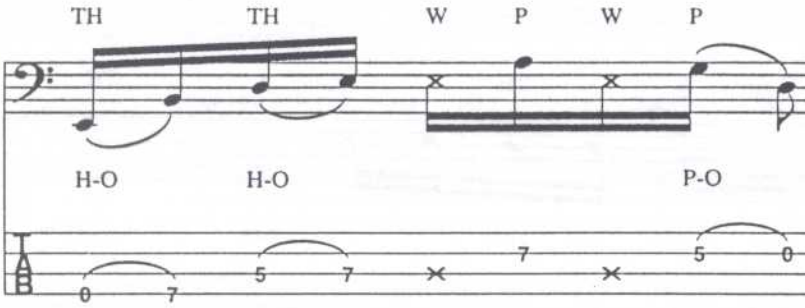




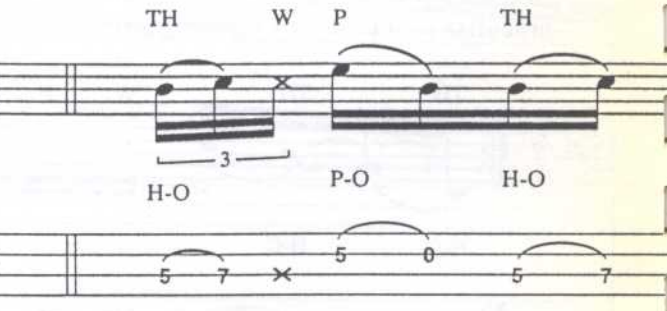


Explanation

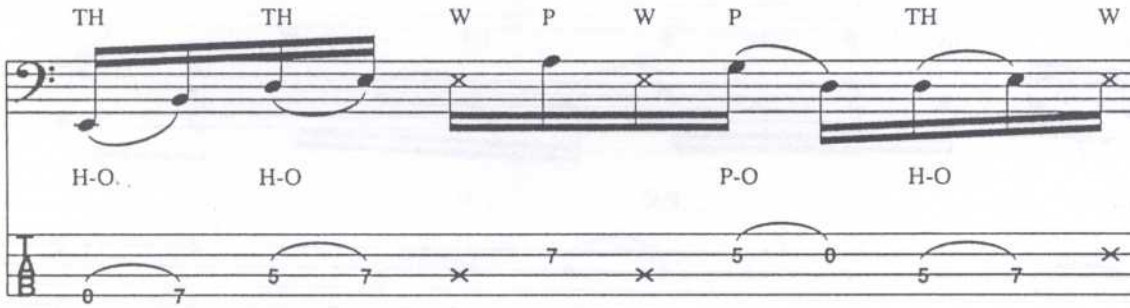
First:



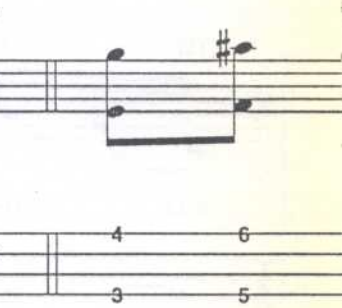
Next:



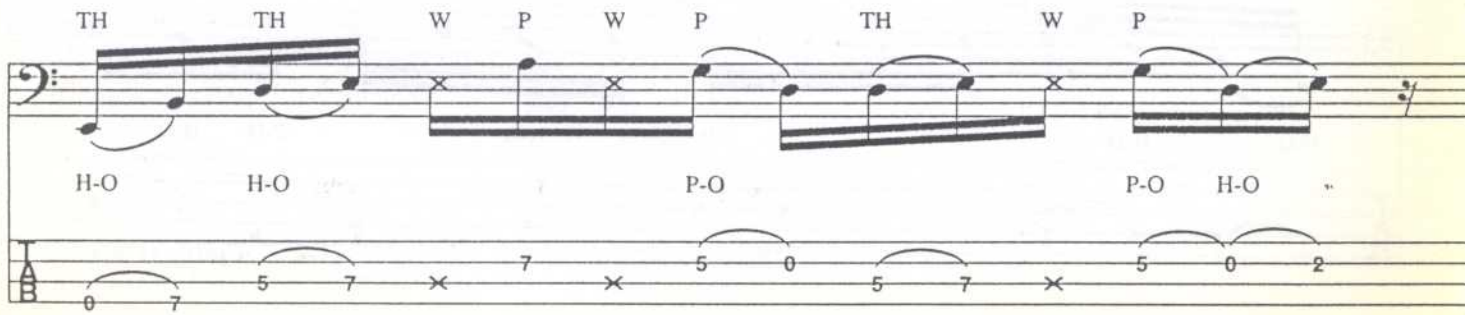
Then back to original pattern



First variation - 2 note ch

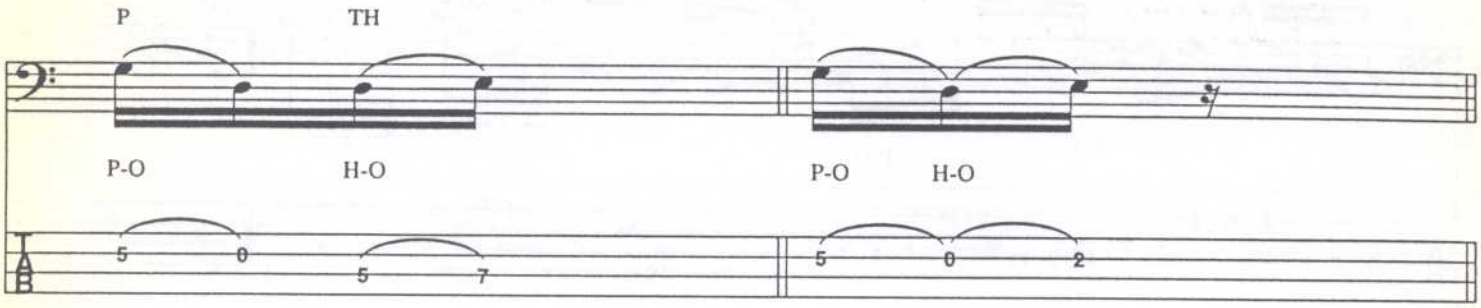


2nd Half - Repeat 1st part of pattern

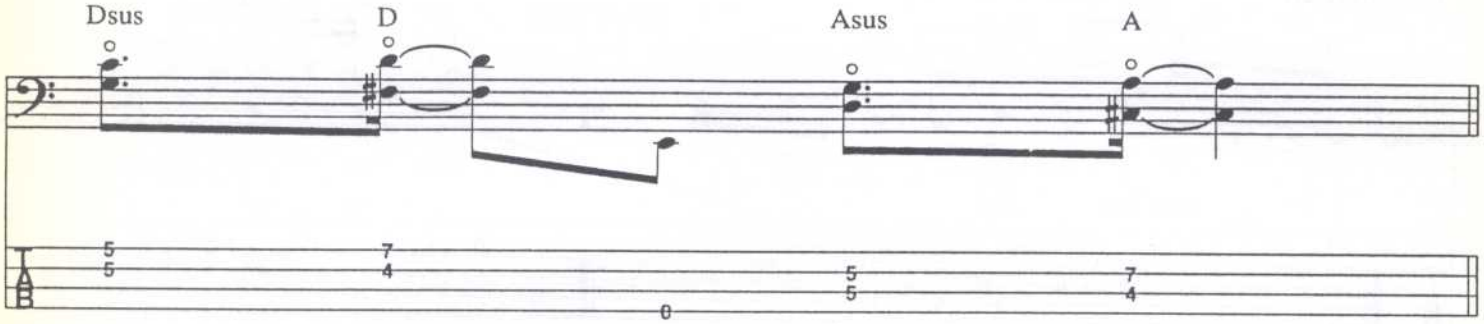


This time instead of plucked hammer-on
and then a thump hammer-on

Play this:
(to give time to prepare for harmonics)

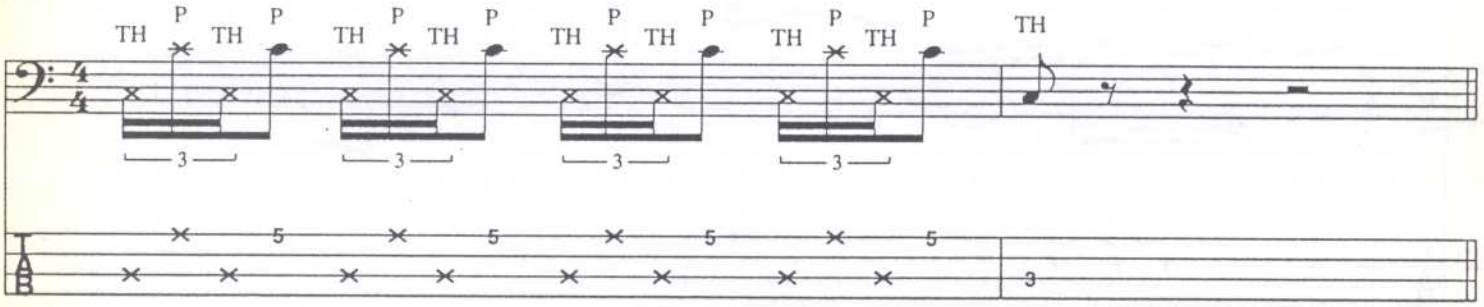


After that, the chords are

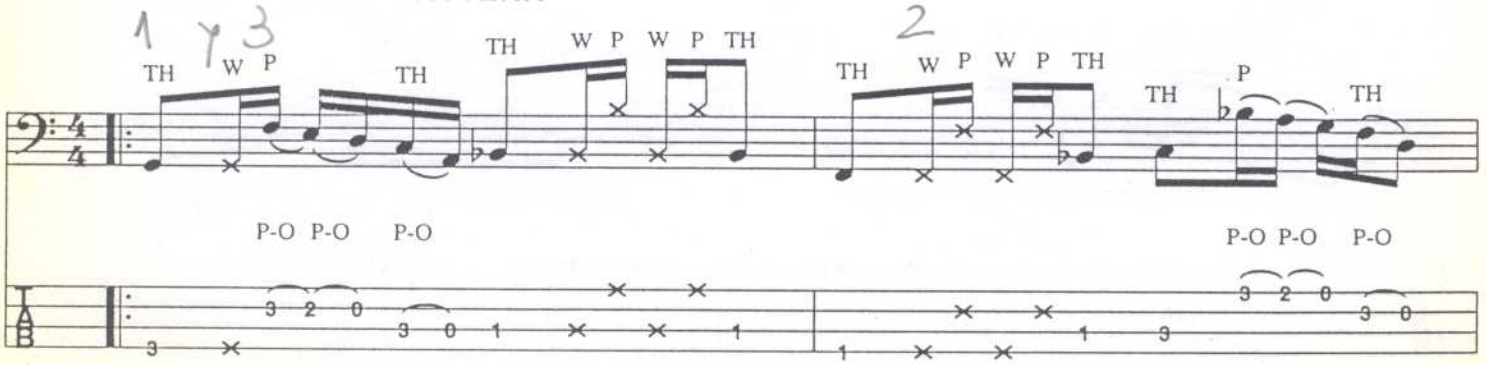


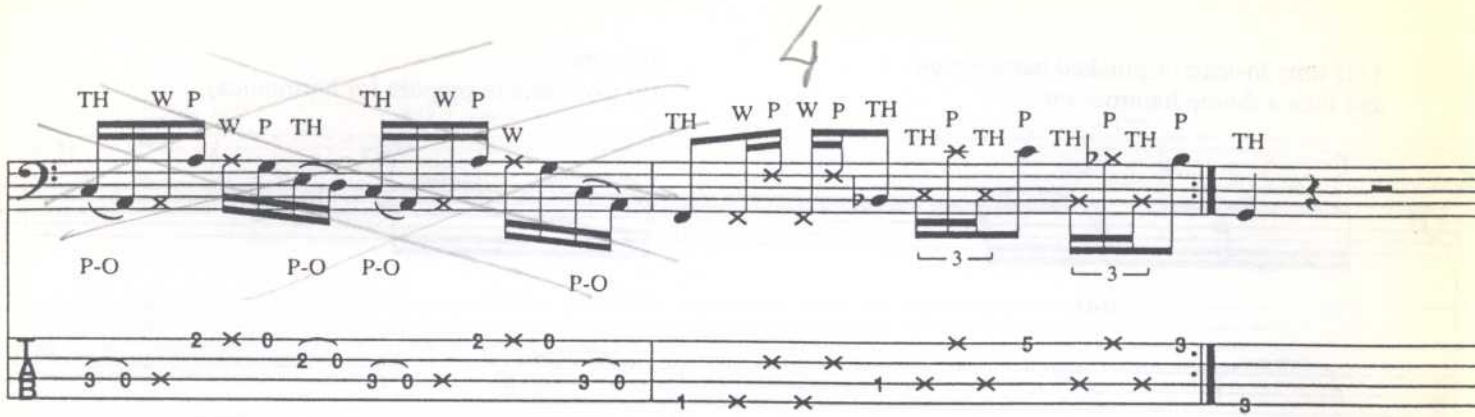
21. 4 NOTE TRIPLET PATTERN

Usually used as percussive effect, possibly fretting last note, left hand plays similar to octaves

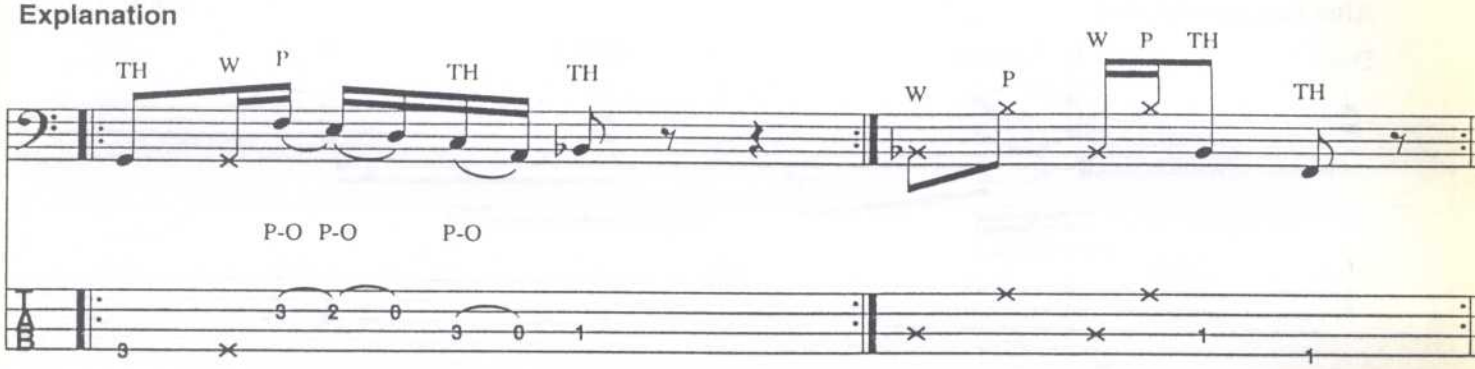


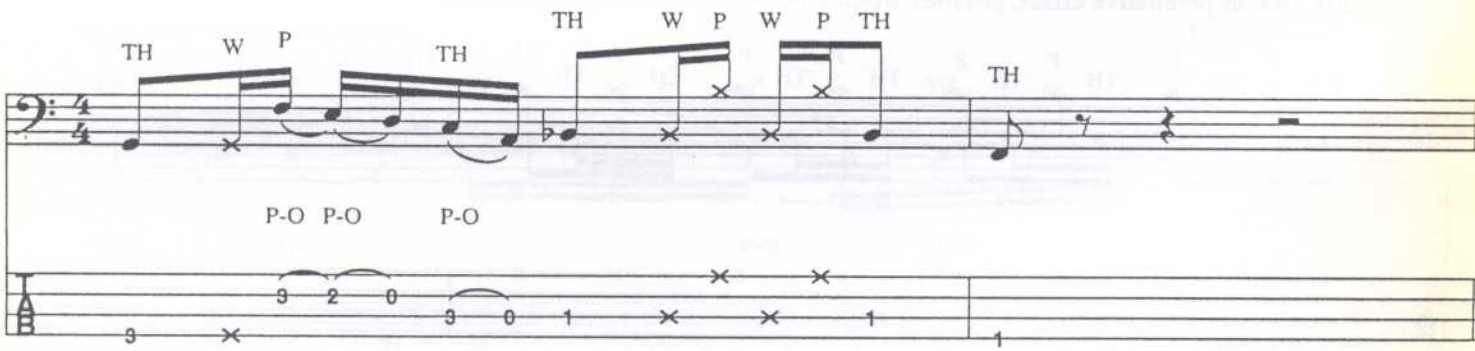
USING 4 NOTE TRIPLET PATTERN

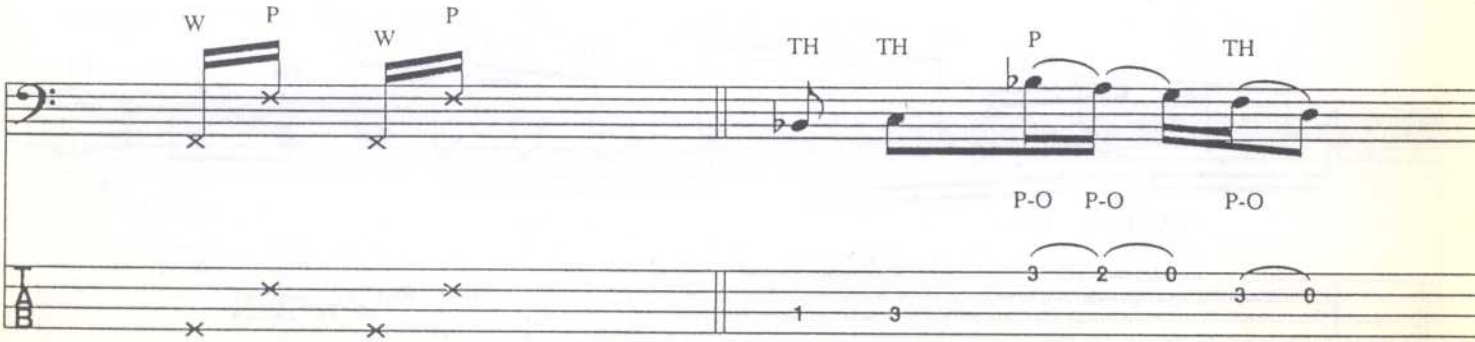




Explanation







1st half

TH W P TH TH W P W P TH TH W P W P TH TH P TH

P-O P-O P-O P-O P-O P-O

2nd half begins the same

Add the 4 note triplet pattern
("just percussive")

TH W P W P TH TH W P W

TH W P W P TH TH P TH P TH P TH P

P-O P-O P-O P-O

22. OCTAVES AND FINGER TAPS

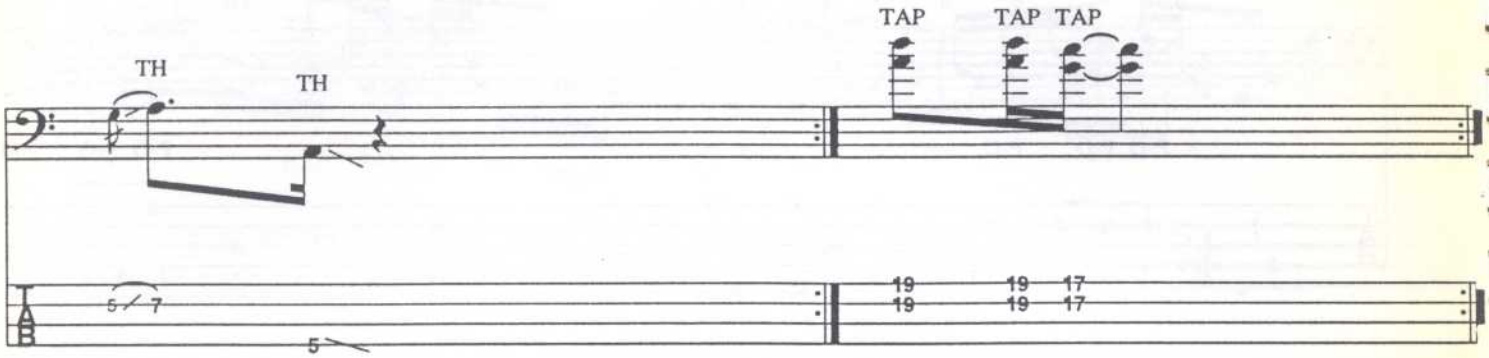
P TH TAP TAP TAP TAP TH TH TH P TH TH P TH P TH P

TH P TAP TAP TAP TAP TH TH TH P TH TH P TH P P TH P TH

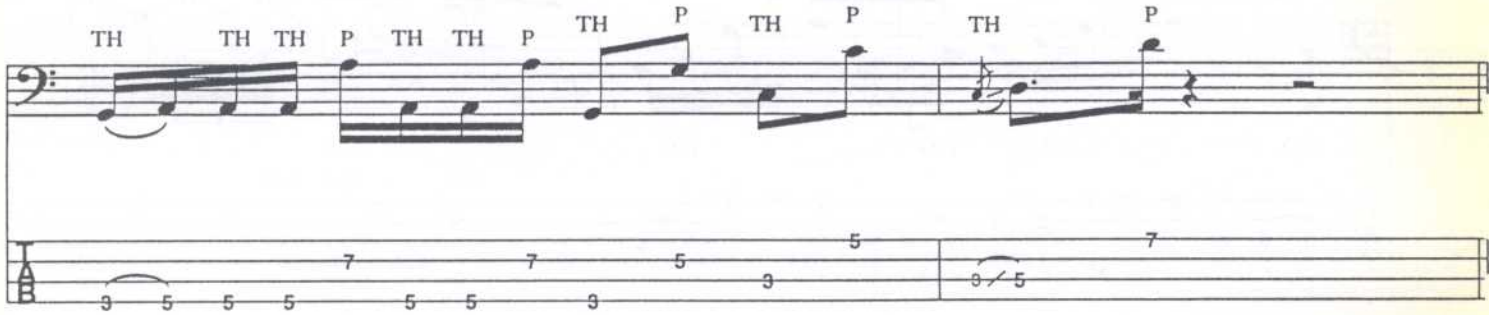
Explanation

"Starting off":

"Then that's where 1st taps come in"
over 14th and 17th fret of D and G strings
(use 1st and 2nd fingers of right hand to tap simultaneou

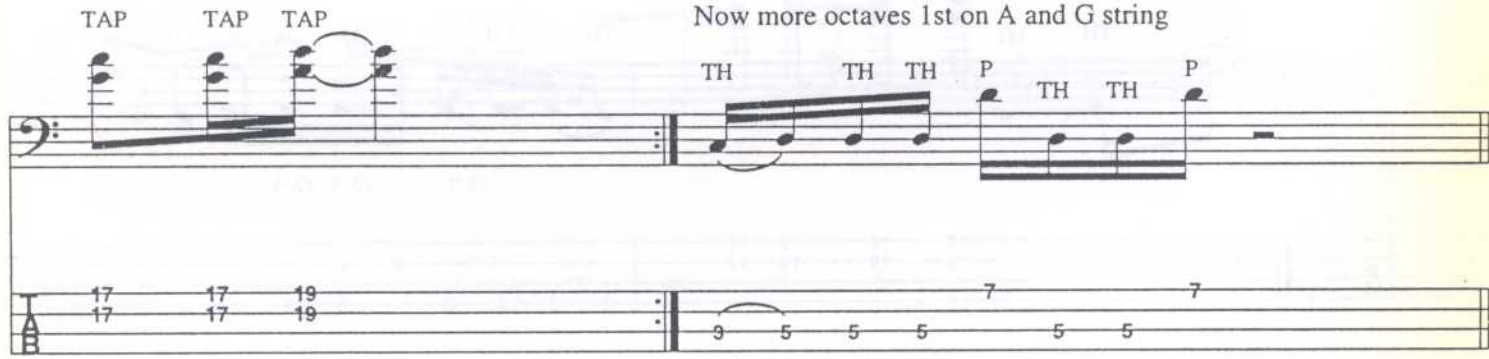


Next part: octaves, thumps and notes and percussive notes

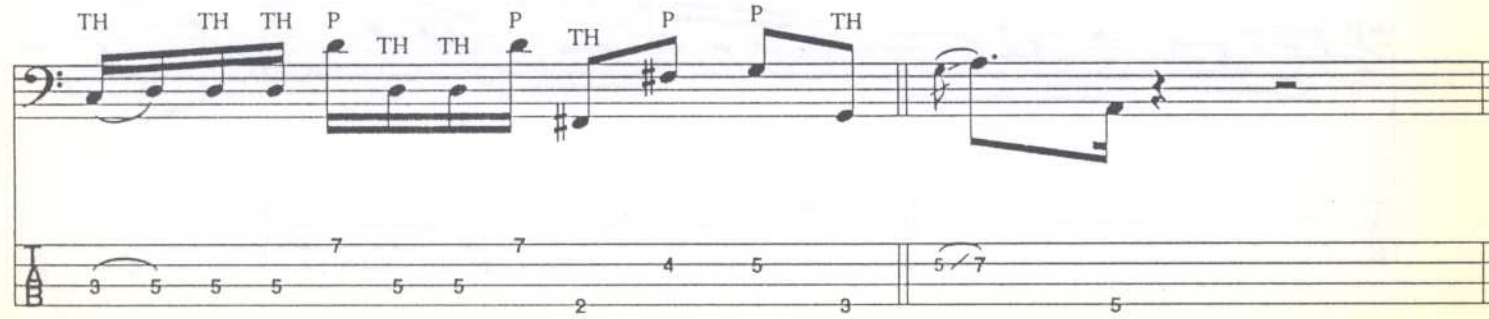


Add taps - Just the opposite of what was done earlier -
now 17th to 19th frets on D and G strings

Now more octaves 1st on A and G string



Add octaves on E and D strings thump, pluck, pluck, thump



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